Music, Poetry and Art- 1928

William L. Dawson Now First Trombonist With the Chicago Civic Orchestra

Call

CHICAGO.—William L. Dawson occupies first chair in the trombone section of the Chicago Civic orchestra, giving him [illegible] of the solo work for this division [illegible] performances of the orchestra amounting to four concerts in Orchestra hall, date the last Sundays beginning January (already performed), February and March and the first Sunday in May. Both Mr. Dawson, composer, trombonist and theorist, and Mrs. Dawson (Cornella Lampton, the pianiste) thorough musicians as they are, are congenial, hospitable and unobtrusive personages.

3-2-29

The Civic Orchestra of Chicago (for the development of symphony players) has Frederick Stock as musical director and Eric DeLamarter is conductor. It is not Mr. Stock's plan to teach the members of the Civic orchestra how to play the violin, the oboe, the bassoon, etc. His objective is the teaching of orchestral performance, and, to that end, members of the organization have to be expert instrumentalists before they will be admitted to the ranks.

Kansas City, Mo.

WANAMAKER-OGDEN PRIZES FOR NEGRO MUSIC

Independent

3-1-28

Atlanta, Ga.

New York, Feb. 29.—Rodman Wanamaker (white) has again offered $1,000 in prizes for works by Negro composers. The offer, as was the case last year, is made through the Robert Curtis Ogden Association, an organization composed of Negro employes of the John Wanamaker store, Philadelphia. This year there are several modifications in the offer, notably an increase in some of the prizes and a lowering of the numbers of classifications. The National Association of Negro Musicians is working with the Robert Curtis Ogden Association on the conditions of the contest.

This year there are four classifications instead of five, with three prizes in each class making twelve in all. The four this year are as follows: Class 1, a composition for orchestra; Class 2, a love song for one voice, with accompaniment optional with the composer; Class 3, a group of miscellaneous works for one or more instruments; Class 4, a composition for band. In all of these classifications the widest possible latitude is allowed the composers in all respects, except as to the instruments or voices for which they shall write.

Compositions submitted for Class 4 must be for a full brass band and any type of composition is eligible. The prizes are: First, $100; second, $75; and third, $50.

The employment of the Negro idiom melodically, rythmically and harmonically will have some weight with the judges, but quality of musical thought and workmanship will have the first consideration. The Negro idiom is preferable, but not essential. All compositions submitted must be in the hands of the Robert Curtis Ogden Association of the John Wanamaker Stores of Philadelphia not later than midnight of June 1, 1928. —Bureau Columbia Press.

ATLANTA, GA., Constitution

FEB 1 1928

Richness, Harmony Feature Hampton Singers' Concert

Reminiscences of the old south were brought to the new south in negro folk songs Tuesday night by the Hampton Institute colored glee club, under the direction of Dr. R. Nathaniel Dett, director of music at the institute.

The entire reportoire of the chorus was well received by both the white and colored audience, which was smaller than had been expected, due to the unfavorable weather.

Dr. Dett demonstrated his ability to create a well-coordinated instrument from the voices of his 24 choristers, and the result was a remarkable effect in richness of tone and depth of harmony.

The audience was particularly responsive to the negro folk songs of the singers, many times calling for encores. The program, however, embraced virtually every class of music, including selection from Italian, German and English masters.

Particular notice was accorded "The Juba Dance," one of Dett's internationally-known compositions, and in response to the long applause the conductor entertained the audience with an improvised coda to the famous dance.

Among the negro songs which were given protracted commendation was "Father Abraham," "Water Boy," "Babylon's Falling" and "Deep River."

All of the singing was without instrumental accompaniment, the orchestral numbers being rendered by Dr. Dett at the piano and a group of violinists, as well as saxophonists.

Of the English folk songs the audience seemed partial to "Turtle Dove," of Cornish origin, and were lulled to mesmerization by the peculiar harmony of "Drink To Me Only With Thine Eyes."

St. Petersburg, Fla., Times

FEB 8 1928

NOTED NEGRO SINGER WILL BE HEARD TONIGHT

R. D. Mann, of Chicago, noted negro singer, will be heard this evening at the Bethel A. M. E. church, third avenue and 10th street north, in a program of negro spirituals.

The singer is being brought to St. Petersburg under the auspices of the federation of Colored Women's clubs, and the proceeds will be used to carry on the welfare work among the children of the race in the city.

IN THE REALM OF MUSIC

By LUCIEN H. WHITE

DR. HARRY T. BURLEIGH BROADCASTS NOTABLE PROGRAM OF NEGRO MUSIC IN GENERAL MOTORS' FRIGIDAIRE PROGRAM

Age 3-25-28.

New York, N.Y.

(Contributed)

An hour of folk songs and Spirituals of the Negro race, with Dr. Harry T. Burleigh, distinguished colored musician singing them with orchestral, band and choral accompaniment, featured the Frigidaire program in the series of General Motors family parties on Monday evening, February 20.

Dr. Burleigh is one of the outstanding leaders who has brought dignity and distinction to his race. For thirty-five years he has been the principal soloist of St. George's Episcopal church in New York City, retained over that long period by a white congregation because of the beautiful quality of his baritone voice and his devotion to religious music. Not only in the vocal field however, has he attained recogniton. He is given full credit in the world of music for having saved the now famous Negro folk songs and Spirituals from oblivion. Years of research and study of the music of his own people have resulted in the composition and arrangement by him of one hundred and thirty-five of these songs, whose beginnings go back to days of antiquity among the black tribes of Africa. His best known compositon of this nature is "Deep River.

Burleigh was a poor boy, born of obscure parents in Erie, Pa., 61 years ago, the grandson of a slave. His success in music has been coincident with a long struggle for livelihood in a restricted field of endeavor, varying from deck hand to bookkeepr. In spite of these limitations he managed to work his way through school and to graduate from Howard University in Washington, D. C. During later years his path has been smoother, as his great voice and his compositions have brought him substantial remuneration.

The Spirituals of the American Negro are said to constitute the most extensive and varied body of folk song that is still alive and growing in any civilized country today. The Negro incorporated a little of everything from the Bible down to popular stage songs of his day, and unified all by instilling into it his own peculiar psychology, pathos and humor. The results were sometimes crude, but not infrequently he hit upon a literary effectiveness greater than the studied artistry of more learned composers.

Unique in their imagery, style and creative effort these songs defy imitation. With the singing of the old folk songs, the Negro can banish ill feeling, and project himself beyond the reaches of human limitations into the land of the spirit. The religious songs, with their weird intonations, produce a mystical effect that is generally touching and pathetic. Never since man first lived and suffered was his longing and suffering uttered more plaintively.

There is no parallel instance of an oppressed race thus sustained by religious sentiment. Its songs are but the real expression of the simplicity of its faith and the sublimity of its long resignation. The wild sad stories tell, as the sufferers themselves could, of crushed hopes, keen sorrow, and a dull daily misery which cover them. On the other hand the words breathe a faith in rest for the future to which their eyes seem constantly turned.

Assisting artists in the Frigidaire hour were the Hall-Johnson Jubilee Singers, a chorus of vocalists almost as famous in their field as Burleigh in his. As accompanists and in individual selections of Negro music, the hour presented a symphony orchestra with Roderic Graham as conductor, Joe Green's popular novelty band and a concert band under the direction of Edwin Franko Goldman. The program was heard over thirty stations from the New York studios of the National Broadcasting Company, and was as follows:

PART I.

Orchestra "Down South" .... Middleton
Mr. Burleigh "My Lord What a Mornin'"
"I stood on de ribber ob Jordon"
"I Don't Feel No-ways Tired"
"Go Down Moses"
Mr. Burleigh and the Hall-Johnson Singers
Orchestra .... Second Movement ("Going Home")
of New World Symphony .... Dvorak

INTERLUDE

Greens Novelty Orchestra
"Havana" .... Schonberger
"Georgia Lullaby
"Kentucky's Way of Saying Good Morning"
"Drifting and Dreaming" (Vibraphone)
"Dance Negre" .... Ascher

PART II.

Band "Gate City March" .... Weldon
Hall-Johnson Singers "City Called Heaven"
"Water Boy"
"Golden Slippers"
Band "Nobody Knows the Trouble I've Seen"
Mr. Burleigh "Lonesome Valley"
"I Got a Home In-a Dat Rock"
With Organ and Chorus
"Deep River"
With Chorus and Band
Band "Southern Rhapsody" .... Hosme

---

JAMES WELDON JOHNSON HEARD IN CAROLINA

Mixed Audience Greets Distinguished Speaker In Greensboro

Greensboro, N. C., March 27—"Negroes will continue to battle down stereotyped opinions," declared James Weldon Johnson in his address before a large mixed audience which included the president of the North Carolina College for Women and the representative group of its faculty and students.

The white members of the audience seemed to understand and appreciate what Mr. Johnson meant for they cheered him at many points in his lecture recital and at the conclusion besieged him for autographs.

The Greensboro Daily News of the morning after Mr. Johnson spoke headed its article "Hundreds turned away from Johnson's lecture." The following is the account as it appeared in the Greensboro Daily News:

Daily News Account

Hundreds were turned away last night from the lecture by James Weldon Johnson who appeared before an enthusiastic audience at Bennett College for Women. He delighted many of Greensboro's citizens with his talk which was concerned with the Negro literary movement and its significance.

One man drove [illegible] miles from Pinehurst to hear the lecture only to find the auditorium crowded and the doors closed. He was not able to get in.

Reversing the title, the lecturer spoke first on the significance. "After all," says Johnson, "Negroes can't get away from the race problem." This is not the race problem as some would have it—a fixed thing, with restricted factors and a definite end. On the contrary it is fluid, constantly changing. "This is truer today than ever before."

In fact the race problem is more what America thinks about the Negro than what he actually is. Stereotypes are what most people think in. The general stereotype now being attacked is that the Negro is an empty vessel which America must fill with morals, culture, art, and the other things which go to make up a civilized being. This is not true, says Johnson. The Negro has contributed generously to American civilization, a contribution both of brawn and brain, a contribution both positive and negative. Gifts cultural, spiritual, and muscular have been his. Jazz, American dancing, and much of the folklore world-known as American are of Negroid descent.

There is, he said, little folklore coming now from the Negro. Instead there is the individual artist. The individual artist has always been present, but the attitude of the world has changed toward him. There are less than 25 Negro artists who have a national reputation, yet this handful of men have created an enormous amount of publicity."

Johnson thinks that the Negro will draw out of his own inheritance his greatest effects, and brings out two outstanding young Negro poets to illustrate this fact—Langston Hughes and Countee Cullen; Langston Hughes, who snaps his fingers at race yet gets his best effects therefrom, Countee Cullen, who suffers under the restrictions of race, and also, gets his best effects from the very essence of racial struggle.

The conclusion of the lecture was the reading of four of the best known, perhaps, of his own poems, Creation, Go Down, Death, Judgement Day, and Crucifixion. These poems are in the little volume, God's Trombones, of which the author says they are not written in dialect for two reasons: first, dialect is a very limited instrument, and second, because the Negro preacher, "steeped in King James English and saturated it with the grandeur of the Hebrew prophets did not speak the dialect, but preached a sure enough heaven, and a red hot hell."

During his stay in Greensboro, Mr. Johnson was the guest of President and Mrs. David D. Jones, the Phi Beta Sigma Fraternity, of which Prof. J. A. Tarpley is the President. And in the wee hours of the morning he was the guest of the Syom Club which was entertained at the residence of Dr. and Mrs. C. C. Stewart.

Journal & Guide
3-31-28
Norfolk Va

PHILADELPHIA, PA.
Public Ledger
APR 15 1928

NEGROES TO MARK ACHIEVEMENT WEEK

Members of Race Prominent in Art and Literature to Speak Here

MUSIC TO BE BROADCAST

Negroes of prominence in the fields of art and literature are listed on the program of "Negro Achievement Week," which opens today with a meeting in the Germantown Theatre and continues until Saturday, when a special exhibit for school children will be held in the Germantown Public Library.

Dr. J. S. Ladd Thomas, pastor of the First Methodist Church of Germantown, will preside at this afternoon's meeting. There will be organ music by S. Van Whitted, and chorus singing under the direction of Russell Johnson. The principal speaker will be Dr. Alain Locke, Rhodes scholar and author.

A program of Negro music will be broadcast over Station WOO tomorrow evening from 7:45 to 9 o'clock. Harry T. Burleigh, well-known Negro composer, is included on the program with the Robert C. Ogden Memorial Band and the Memorial Chorus, directed by Fred Cardin, Indian musician.

The concert is under the auspices of the Robert Curtis Ogden Memorial Association, a Negro organization devoted to education, music and social uplift.

William L. Hansberry, professor of African History in Howard University, and Laura Wheeling Waring, winner of the 1927 Harmon award, will be the speakers at "Art Night," which will be held Tuesday in the Germantown Public Library.

"Literature Night," to be observed in the same place Wednesday, will include speeches by Dr. Alain Locke and Leslie Pinckney Hill, principal of the Cheyney Normal School.

Thursday night is devoted to a commmunity meeting at the Germantown Y. M. C. A., 5849 Germantown avenue, with the Rev. Roger S Forbes, pastor of the Unitarian Church of Germantown, presiding. Dr. W. E. DuBois, noted Negro writer, will speak on "Contributions by the Negro to American Life," and the Cheyney Choir will sing a number of Negro spirituals.

Friday's meeting will be held at Germantown Friends School, Coulter street and Germantown avenue. Stanley R. Yarnall, headmaster of the school, will introduce James Weldon Johnson, Negro author and editor, who will speak on "The Negro in Music, Art and Literature." This is the only meeting of the week for which an admission fee will be chraged.

The Achievement Week will close Saturday with the exhibit for school children in the Germantown Library. From April 16 to 21 an exhibit of Negro accomplishment will be on display in the lecture room of the Germantown Library.

NEW YORK TIMES
OCT 29 1928

SAYS NEGROES BEGAN TANGO

Started on River Plate, Lecturer at Rio Janeiro Declares.

Special Cable to THE NEW YORK TIMES.

RIO DE JANEIRO, Oct. 28.—The tango is essentially negro, according to Mme. Renato Almeida.

At the second of a series of musical conferences in the American Embassy yesterday at which Ambassador Edwin V. Morgan was host, Mme. Almeida, taking as her subject American music, said that the tango was first played by negro carnival clubs in the River Plate cities. When society boys discovered that society girls, with servants accompanying, attended the dances, they formed clubs and adopted the dance. The word tango was the name of a special tambourine, she said.

When the dance was introduced into Europe the Kaiser forbade it at court and the Pope condemned it.

The American Embassy's musical conferences are popular, the newspapers giving much space to them. Previous exhibits of contemporary painters and now the musicales are making the embassy one of Rio de Janeiro's art centres.

Music, Poetry and Art — 1928

Famed English Authoress Says Real Art Of The Future Will Come From Negro Race

1/28/28

By DANIEL W. CHASE
(For ANP)

In an interview with Edwin C. Hill, representing the New York Evening Sun, recently, Miss Maude Royden, the famous English authoress and preacher, is credited with saying that she believed that the great art of the future may come out of Africa and from the Negro race at that. She bases her prediction on the Negro's singular gift of music and instinctive perception of tone, as may be other enormous gifts to mankind, now lying fallow in the subconsciousness of other races, brown perhaps or yellow.

Miss Royden delivered a lecture on "The Race Question and the Future" before the League for Political Education, in the Town Hall New York, and if reports are true, the lecture was interesting in the extreme.

Says Mr. Hill, in reporting the interview, "Her predictions that Africa may some day produce the world's great art—even as Asia is the mother of religions—sprang from her theme of the race question, which troubles the world so greatly, even the British commonwealth of nations, which must deal governmentally and socially with more races than perhaps any other nation." Miss Royden hinted at a solution to this, "the great melting pot which would in time reduce all races to a common race," but admitted that this idea should at once be dismissed as absurd. She said such a thing would be a bore, and added that the world suffers today from an inferior complex on the part of races and small nations.

The Way to Be Found

Miss Royden is of the opinion that there is a way, and that the world must find it. "Persecution, force, and abuse have played their part in producing this complex, and it has the inevitable reason, sooner or later, of arousing in the disliked or trodden-upon race or small nation a determination to make itself as obnoxious as possible. The matter can never be solved that way. But there is a way which the world must find, the way of mutual tolerance and respect; the way which shall foster and encourage in each great race the natural tendencies which seem to point to great things."

A right understanding of the race question and of internationalism was what the world needed.

BIRMINGHAM, ALA.
News
JAN 29 1928

NEGRO POET SEES FUTURE FOR RACE

Countee Cullen Says Progress Will Come Through Art, Not Education

BY WINIFRED ROTHERMEL

In an office building facing historic Madison Square, I sought out the assistant editor of Opportunity, official organ of the National Urban League.

The National Urban League is an organization working for the betterment of the negro race, and Countee Cullen, widely known poet, is spending most of his time with that organization. Much of his time he spends writing editorials and articles pointing other members of his race to higher lives and nobler endeavors, and his spare time is spent in writing poetry which calls the attention of several races to things beautiful and good. For Countee Cullen's two books of his own poems, "Color" and "Copper Sun," have been read and appreciated by those who love poetry, regardless of race or creed. And his latest publication, "Caroling Dusk," an anthology of poems from other young negro poets, has attracted the attention of students in many places. Modern American poetry will be much richer for these contributions, and for those that will inevitably follow, for Countee Cullen has the soul of a poet, a broad, tolerant, healthy outlook on life and a mind remarkably brilliant.

Although only 24 years of age, Countee Cullen holds an A. B. degree from New York University, and an M. A. from Harvard. He has traveled extensively in Europe and Asia.

There has been so much controversy over what constitutes good poetry and whether much of the modern poetry which deals in stark realism is really poetry, that I asked Cullen, "What is good poetry?"

What Is Poetry

"I would say," he answered, "that good poetry is a lofty thought beautifully expressed."

"Then that would eliminate a great deal that we find in modern anthologies," I suggested, "for there seems to be much that parades under the name of poetry that does not suggest loftiness of thought, although there is an attempt at beautiful expression."

"Yes," he said, "I think the pendulum has swung quite far in that direction. It was an effort on the part of poets to break away from stilted phraseology in poetry. We have now discovered that 'you' can be used quite as effectively as 'thou' in a poem, and I believe that the tendency is toward the lofty, exalted thoughts for poetic expression once again. Poetry should not be too intellectual; it should deal more, I think, with the emotions. The highest type of poem is that which warmly stirs the emotions, which awakens a responsive chord in the human heart. Poetry, like music, depends upon feeling rather than intellect, although there should, of course, be enough in a poem to satisfy the mind, too."

"How did you become a poet?" I asked.

"Through the usual channel—scores of poems written, and scores of rejection slips," he answered. "I first became seriously interested in poetry while still a high school student and wrote my first poem when about 14. Like all others, I thought my first poems were excellent, but no publishers thought so. I kept writing until at last one was accepted. 'The Bookman' published the very first.'

No Discrimination

"Do you think negro poets have greater difficulty getting a hearing than those of other races?"

"No," he replied. "Publishers are quite ready to accept that which has worth no matter who is the author. I really think there is no discrimination whatever."

"Along what lines will be the future development of the negro race?"

"Some of us are conceited enough to hope it will be along artistic lines. There are some evidences it will. Formal education has not done a great deal for the negro; the charge that it has made many bigoted is often true. Religion has not worked any remarkable changes in his conditions, either. Accepting the fact that religion is a controlling factor in conduct, it has for most part among negroes been based upon fear and superstition, which does not raise a group very much. Art is universally a good leveler, so we are now looking to art to raise the standard of the whole. Artists like Roland Hayes have already contributed much.

Dislikes Much Dialect

"I do not think that poetry among negroes will be chiefly along dialect lines," he said. "There is no reason why it should be. Of course dialect has a place, but a very small place. There is no reason, as I see it, for perverting the English language in that way. On the whole I do not like dialect. When I think of Burns, however, I feel like modifying all that I have said about it. No one would say that Burns is not great."

Mr. Cullen pointed out various organizations and activities in New York, particularly in Harlem, that are showing evidences of decided progress among peoples of his race. A report of books reserved in the Harlem library for a month is interesting, as it shows that intellectual members of all races are interested in similar things. "Nigger Heaven" was in greatest demand. The runners-up in fiction were Theodore Dreiser's "An American Tragedy," 26; John Erskin's "Sir Galahad," 21; his "Private Life of Helen of Troy," 13; Edna Ferber's "Show Boat," 11; Percival Wren's "Beau Geste," eight; Ellen Glasgow's "The Romantic Comedians," five; Kathleen Norris' "Hildegarde," four. "Tom Toms" heads the list of non-fiction with 13 reservations and is closely followed by Durant's "Story of Philosophy," 11; Browne's "This Believing World," six; Kruif's "Microbe Hunters," five, and Dorsey's "Why We Behave Like Human Beings," four.

Throughout the columns of "Opportunity" one finds definite and intelligent attempts to solve problems of the race; articles on health, housing, sanitation, child welfare, religion, book reviews, stories of music and drama, and poems by young contributors of any race.

Having been impressed by the scarcity of good plays on Broadway and a general dearth of imaginative playwrights in this generation, I asked Mr. Cullen if he had thought of writing plays.

Plans To Write Play

"Yes, indeed. I have always wanted to write a play, and I shall attempt one soon. But even greater than a desire to write a play is a desire to write a romance. The period of chivalry and knighthood has always keenly interested me. I believe I have a very romantic strain within me and I shall never be satisfied until I write a romance."

Mr. Cullen does not talk on and on, but when asked a question, he answers quickly and briefly, then hesitates for his interviewer to take the lead again. There were many things I wanted to know about this young poet, one was how it was possible to get so much forcefulness in short poems. Possibly the chief characteristic of Countee Cullen's poetry, aside from its sheer beauty, is its forcefulness and brevity. Looking through his books one seldom finds poems of more than a few lines in length, many of them two or four lines. I asked about this, and he replied: "The most important factor in writing poetry is the choosing of right words; words that mean just exactly what one wants [illegible]. Many words might ser[illegible]well, but usually there is t[illegible]d to express a thought, a word full of meaning, weighty, ponderous, that expresses the idea more clearly than any other. This word should be sought until it is found. That is, I think, one of the secrets of good poetry."

As he talked I thought of a poem he had written which demonstrated how true were the words he had spoken. His poem, "Yet Do I Marvel," is a tremendous thing; the thought is a mighty one, and the words are marvelously in keeping with the thought. To quote the closing lines:

"Inscrutable His ways are and immune to catechism
By a mind too strewn with petty cares to slightly understand
What awful brain compels His awful hand.
Yet do I marvel at one curious thing:
To make a poet black and bid him sing!"

And then I commented on the fact that there is a ring of protest against conditions enveloping his race in poetry from practically every negro writer.

"That is not surprising," he said. "Poets and writers of all races and of all times have been protestors. They have protested against intolerance, ignorance, social customs, ugliness, whatever seems to affect them most deeply. It is natural then that negro poets should protest against what they feel most keenly. They are protesting because they feel that protestation precedes awakening."

I stumbled upon romance in Countee Cullen's office. He is to marry in the Spring Yolande DuBois, daughter of Dr. W. E. B. DuBois, widely known educator and journalist of Atlanta, Ga. His bride-to-be is a teacher of art and English in Douglas High School in Baltimore.

Practically every student of American poetry with whom I have talked agrees that Edwin Arlington Robinson and Edna St. Vincent Millay are probably the greatest of American poets today. Countee Cullen is not an exception. He is an ardent admirer of both of them, and declares that "Miss Millay is undoubtedly a genius."

I left Countee Cullen's office quite sure that the soul of poetry, beauty and genius is always the same whether it is encased in white skin or black.

FORUM
FARGO, N. D.

FEB 13 1928

NEGRO IN ART, LIFE DISCUSSED

Maxwell Hayson, Poet, Composer, Addresses A. C. Students

Maxwell Hayson, negro poet and composer, gave a lecture and musical program on "The Black Man in Art and Life" at convocation of the North Dakota Agricultural college today.

Few fullblooded negroes have accomplished anything in the way of art, Mr. Hayson said, but pointed out that the negro is unconsciously artistic and easily taught in this line.

There are two types of negroes, which have been demonstrated best in the two negro poets, Paul Lawrence Dunbar and Daniel Webster Davis, the speaker said. He read three Dunbar poems, "The Party," "Life" and "Dawn." The deep philosophy of Dunbar is revealed in these poems, it was pointed out.

An original composition, "The Finale" from "Arabesque Melancholique Africaine" was played. The artist also read a number of his own poems, including "Agnestia," "Roselle," "Ennanine," and "Thenodesia," the latter a poem, which he said illustrated the strict Greek style of Theocritus, of whom Mr. Hayson is a student.

BROOKLYN EAGLE

FEB 27 1928

THE AMERICAN NEGRO IN ART.

It may be no exaggeration to say that the first one-man show in a New York art gallery by a negro artist is a landmark in the progress of the race. Archibald J. Motley Jr. has French and Indian blood as well as negro blood in his veins, but he is proudest of his descent from a pygmy tribe of East Africa.

We have been told by cynics that the colored race in America has never produced a great mathematician. Whether the mathematical faculty is the highest faculty of humanity is debatable. But that Frederick Douglass was a great orator canno[illegible]ed, and so far as the heart-moving elem[illegible] concerned, we imagine, the pulpit orator [illegible] the colored churches is as effective as any in any churches. In poetry, from Paul Dunbar to Countee Cullen and James Weldon Johnson, the negro has shown force and depth of sympathy. In fiction Alain Locke and Eric Walrond and half a dozen other figures are outstanding. "Meek Mose," which Mayor Walker, who is no mean critic, praised so highly, is the work of a negro playwright, Frank Wilson, a former postman, who is an effective actor himself. The late Florence Mills made a deep impression as an entertainer. Clarence C. White, R. Nathaniel Dett and a number of others are prize winners in musical composition. In the humane phases of art the American negro is making a fine showing.

As for the painter, Mr. Motley, he has fought his way to recognition. He has been a waiter in dining cars, a plumber, a coal heaver. Two years ago he won the Logan medal and prize at the Chicago Art Institute Exhibition with "A Mulattress," and the Eisendrath prize with a study called "Syncopation." Last March was hung in the Newark Museum his painting, "Mending Socks," his grandmother having been his model. His show in New York includes several portraits and some curious imaginative portrayals of voodooism and some cabaret-like sketches of realism. His art is not imitative. It offers something in spirit and purpose that is distinctly Afro-American, something of which his race may be proud. In painting, as in fiction writing, and play writing, and poetry and acting and dancing, the American negro need not be ashamed of his varied accomplishments.

SISSLE FINISHES MEMOIRS OF LATE JAS. R. EUROPE

Whip
Chicago, Ill.
Feb. 25-28

LONDON, Feb. 15.—The "Memoirs of Jim Europe," a biography of the famous band master, has been completed by Noble Sissle, singer, actor, and composer of "Shuffle Along" fame. Europe will be remembered as the man who introduced jazz music in France with the New York 369th Infantry during the World War.

The book will be off the press this month. Sissle, who was a partner of Europe's, served with the outfit under Colonel Hayward during the engagements abroad.

STAR
INDIANAPOLIS, IND.

FEB 19 1928

BURLEIGH TO SING NEGRO SPIRITUALS

Jubilee Singers to Assist in

Frigidaire Program Tomorrow Night.

An hour of folk songs and spirituals of the Negro race, with Harry Burleigh, foremost colored musician of the world, singing them with orchestral, band and choral accompaniment, will feature the Frigidaire program in the series of General Motors family parties tomorrow evening.

Harry Burleigh.

Burleigh is one of the outstanding leaders who has brought dignity and distinction to his race. For thirty-five years he has been the principal soloist of St. George's Episcopal Church in New York city, retained over that long period by a white congregation because of the beautiful quality of his barytone voice and his devotion to religious music. Not only in the vocal field, however, has he attained recognition. He is given full credit in the world of music for having saved the now famous Negro folk songs and spirituals from oblivion. Years of research and study of the music of his own people have resulted in the composition and arrangement by him of 135 of these songs, whose beginnings go back to days of antiquity among the black tribes of Africa. His best known composition of this nature is "Deep River."

The spirituals of the American Negro to be sung tomorrow evening, are said to constitute the most extensive and varied body of folk song that is still alive and growing in any civilized country today.

The type itself is a hybrid with almost infinite variety. As a basis the Negro used the hymns of white people, more or less unconsciously, taking them apart and rebuilding them with additions from many sources. He incorporated a little of everything from the Bible down to popular stage songs of his day, and unified all by instilling into it his own peculiar psychology, pathos and humor. The results were sometimes crude, but not infrequently he hit upon a literary effectiveness greater than the studied artistry of more learned composers.

Tomorrow's Program.

The program, to be heard over thirty stations from the New York studios of the National Broadcasting Company, follows:

PART I.

Orchestra—
"Down South"...............Middleton
Mr. Burleigh—
"My Lord, What a Mornin'"
"I Stood on de Ribber ob Jordan"
"I Don't Feel Noways Tired"
"Go Down, Moses"
Mr. Burleigh and the Hall-Johnson Singers.
Orchestra—
Second Movement ("Going Home") of "New World Symphony"..Dvorak
INTERLUDE.
Green's Novelty Orchestra—
"Havana"...............Schonberger
"Georgia Lullaby"
"Kentucky's Way of Saying Good Morning"
"Drifting and Dreaming" (vibraphone)
"Dance Negre"...............Ascher

PART II.

Band—
"Gate City March"............Weldon
Hall-Johnson Singers—
"City Called Heaven"
"Water Boy"
"Golden Slippers"
Band—
"Nobody Knows the Trouble I've Seen"
Mr. Burleigh—
"Lonesome Valley"
"I Got a Home in-a Dat Rock"
(With organ and chorus.)
"Deep River"
(With chorus and band.)
Band—
"Southern Rhapsody"..........Hosmer

Assisting artists in the hour will be the Hall-Johnson Jubilee Singers, a chorus of Negro vocalists almost as famous in their field as Burleigh in his. As accompanists and in individual selections of Negro music, the hour will also present a symphony orchestra with Roderic Graham as conductor, Joe Green's popular novelty band and a concert band under the direction of Edwin Franke Goldman.

The feature of the Co-Operative Artist concert this afternoon at 1:30 o'clock from WFBM will be the "Rhapsody in Blue," by George Gershwin. This will be played by Carl Sel, pianist and theater organist. The other artists participating in the concert will be Mary Traub Busch, contralto, and Elmer Kruse, violinist, of the Boston Academy of Music. Mrs. Busch will sing sacred request numbers.

As their contribution to the celebration of Washington's birthday, Major Edward Bowes and his Capitol Theater Family will present a patriotic program to NBC Red network listeners tonight beginning at 6:20 o'clock. The program will be broadcast both from the stage and studio of the theater and will include selections by the Capitol Symphony orchestra of more than one hundred pieces.

Stations broadcasting this program are WEAF, WTIC, WJAR, WTAG, WRC, WGY, WCAE, WWJ, KSD, WHO, WOW, KVOO, WFAA, WHAS, WSM, WMC, WSB, WBT and KPRC.

The Oakland-Pontiac hour broadcast every Sunday evening at 8:15 o'clock over WKBF through the courtesy of the Indianapolis Oakland-Pontiac dealers from the Hotel Severin studio will present many popular requests this evening.

This program will feature selections from the "Blue Ridge Mountain Home" to the "Hall of the Mountain King" suite by Greig. Chief Pontiac, barytone, will sing a group of popular request numbers.

As usual the program will open with their musical trade-mark "Chief Pontiac March" and will include the following numbers:
Orchestra—

WITH CIVIC ORCHESTRA

WILLIAM L. DAWSON

THE Civic Orchestra of Chicago (for the development of symphony players) has Frederick Stock as musical director and Eric DeLemarter as Conductor. It is not Mr. Stock's plan to teach the members of the Civic Orchestra how to play the violin, the oboe, the bassoon, etc., his objective is the teaching of orchestral performance, and, to that end, members of the organization have to be expert instrumentalists before they will be admitted to the ranks. This introductory remark serves only to make us prouder of one of our own musicians, William L. Dawson, who occupies first chair in the trombone section of this orchestra, giving to him all of the solo work for this division. The public performances of the orchestra amounting to four concerts in Orchestra Hall, date the last Sundays beginning January (already performed) February and March and the first Sunday in May. It is pleasant to know that we can surprise Mr. Dawson with our information. Both Mr. Dawson, composer, trombonist and theorist, and Mrs. Dawson (Cornella Lampton, the pianiste) thorough musicians as the- are, are congenial, hospitable and unobtrusive personages.

Bee
2-25-28
Chi. Ill.

Music, Poetry and Art-1928

Stribling Meets New Kind Of Negro In Harlem

White Author May Know His Onions In The South, But Learns A Thing Or Two About The North.

Mr. Stribling is the Tennessee author who wrote "Teeftallow," "Birthright" and other successful novels and is co-author of the play, "Rope," based upon "Teeftallow," which is now being presented at the Baltimore Theatre. He has long been a student of the Southern Negro's character and customs.

By T. J. STRIBLING
(In New York World)

Any writing person who comes to New York must immediately go and see Harlem. One is whirled there by the force of circumstances, or what-not, and one is expected to record surprise and shock.

Afro-Amer

The Harlem policemen, many of whom by the way, are black and quite foreign looking, have apparently become so accustomed to giving street directions to surprised and shocked white authors that all one has to do is to slouch along Seventh avenue up above 110th street and some thoughtful blue uniform will recognize a muck raking writer and direct one to the nearest gin palace, jazz orchestra, dance crowd. There one quivers to the barbaric cyncopation of Africa; is bewildered by spinning couples of all colors and conditions.

3-17-28

Baltimore Md.

There one begins to register shock and surprise that such things can be. It is unbelieveable that that black folks on 125th street act precisely like white folks on 42nd street. A man fresh from the south always sees in it a menace to his country and an undermining of the old Anglo-Saxon traditions. He emerges from these sinister surroundings, hails a taxi and starts downtown toward his publisher with anxiety in his heart and a story in his notbooke.

The other morning the telephone rang and the voice of a friend said: "We're going to have dinner to-night with two Negroes, very nice chaps, and after dinner they'll take you through Harlem."

Now it happens that several writers, including Negroes themselves, have emphasized the rougher side of life up-town. I inquired casually whether my life would be safe. Then came back a frank statement from my friend that he didn't consider life in New York safe in any form or place. And, being from the south, I agreed with him.

RACE QUESTION ALWAYS COMES UB

At the dinner I met three young Negro men; one was dark, and one was light and the other was brown. We immediately began to talk about Negroes and white people. It is a curious thing that in the south no black man and white man discuss the race question, but the moment they set foot on the neutral north they immediately begin to ask each other questions which no doubt they have held in their hearts all their lives. In fact there is no way to get along with a Negro in Harlem without a preliminary discussion of the race question. It's like being called in poker; you have to show your hand.

We got into it this time through John, a character in "Rope." It seemed that these three fellows had seen my play in the Biltmore and I really thought better of them for that.

"Why is it," asked the brown man, named Cullen, "that in your play the only character who performs a completely unselfish action is the Negro chore boy? Why did you write him in like that?"

"It's a custom among southern writers," said I.

"What started them?"

"Because, on the whole, we think Negroes are loyal. Or rather they are likely to leave you in the lurch in trifling matters, but when it comes to crises, a Negro will stand by as long as he has breath in his body. And you see, literature and drama are concerned mainly with crises; so perhaps the Negro gets really a better reputation than he deserves."

The dark youth named Thurman suggested that I probably had made "John" self-sacrificing for dramatic reasons. "You get a sharp, almost unbearable effect of pathos," he said, "by making the helpless little black boy give himself up for the helpless girl. I did much the same thing in my play."

"I call it 'Mecca,'" said Thurman. "It'll be produced on Broadway this autumn."

"H'm," said I, clearing my throat and distinctly shocked, "that's quite nice; it really is . . . Now down in Tennessee . . ." And just here I couldn't remember what it was I had started to say about Tennessee, so I turned it off into: "Well, suppose we get busy and get along up to Harlem."

I must admit that Harlem was a shocking and sinister looking place when we got to it. Or at least, I mean, when the Negroes said we got to it. Seventh avenue in Harlem was precisely the wide well kept boulevard that it was before it reached the dead line at One Hundred and Tenth and so became Harlem. No change at all in the five and six-story houses, with an occasional taller one topping the others; movies, electric signs, folks wrapped in overcoats and cloaks walking heads down and a little sideways against this always damnable New York cold wind.

Well, we drew up at an address on Seventh avenue, I shuddered to think of the sort of dive we were entering, but I went in with them anyway. When we rang the bell an old colored man opened the door who was unmistakably a sexton. Then I discovered that the left door in the hallway led into a large, handsome stone church and the right door into a manse. "Well," thought I, "it could have been worse, but it is a surprise."

It seemed that Cullen's father was a minister and here was where Cullen lived.

Cullen said he had hoped to get Augusta Savage, who was a sculptor, to come and meet me, but he hadn't been able to arrange it.

That started them talking about sculpture. They said the Negro sculptors in Harlem were trying to get something of the African spirit in their work.

"Well," I said, "what about the African spirit in sculpture?"

"You'll find a lot of it in the Brooklyn Museum and in the Field Museum in Chicago," said Harold Jackman. "The difference between African sculpture and European sculpture is the difference between concentration and diffusion. African sculpture is the crystalization of a single mood. An African piece of a listening girl, for instance, every line in the wood—they're mostly wood—would be centered on the act of listening. These carvings are so concentrated that they are almost burlesques, but they never are quite. Now a European carving is always diffuse. If a girl is listening, it is quite conceivable that she will presently stop listening and dance or sing or dine, but such a girl in an African carving must go on listening forever."

NEGRO ACTOR FACES SPORADIC DEMAND

Then we got out and went around to the new Rockefeller apartments to see Paul Robeson, of course. He has the role of 'Crown' in Heywood's 'Porgy.'"

The trouble about actors in Harlem is the demand for Negro mummers is so sporadic. Recently there has been a run of Negro plays, "Lula Belle," and "Porgy" and two or three others, but the next season it may happen that black plays don't catch on and then the Harlem actor is out of work. Incidentally Robeson is a singer too, and gives concerts when he is not on the stage. I heard him sing a song with just three lines in it, and yet I believe it was one of the most moving and melancholy songs I ever heard in my life. The lines were:

Sometimes I wish I was an eagle,
Sometimes I wish I was a mo'nin
dove.
Sometimes I wish I had never been
born.

When we got into our taxi again, the bunch of us drove around to the joke of the evening. We called on a Mr. Wolf. Mr. Wolf works in the United Charities Building, and his ironic task is to promote Racial Good Will between the Jews and the Christians.

Our party in Harlem broke up at about 3 in the morning. It was surprising in that it was the first party I had attended in New York in which I had not been offered a drink. Instead of drinking we talked, which again was odd. Harold Jackman directed me to a cab. As I got in to drive home, I asked him:

"This fellow Cullen, who has been running around with us all evening, what does he do?"

"Well, nothing much," said Jackman. "He writes a little verse now and then."

"Cullen," repeated I, "Cullen—Cullen—what's his first name?"

"Countee,' said Jackman, "Countee Cullen."

It seemed to me I had heard the name before somewhere.

As I drove home in the taxi, I thought to myself, "Well, they're right; the white literary cabaret sleuths are correct. There's something brewing in Harlem.

Paris Society in Crutcher's Play

"Gigolo" Operetta by Slain American Enacted by Brilliant Artists

Society in full force attended the six gala performances of "L'Ecole des Gigolos," music by the late Leon Crutcher, book by the Marquis d'Arcangues, on the night of March 10, at the Theatre Albert Ier.

The clever company of well-known amateurs interpreted the operetta, the score of which was unfinished when the Negro composer was shot dead by his young Belgian wife in a moment of jealous fury. Crutcher knew nothing of musical theory and could neither read nor write a bar of the airs that made him famous at Biarritz during the season and in Montmartre.

[illegible]

3-18-28

The written score was taken down under the direction of the Marquis d'Arcangues while Crutcher sat at his piano. A brilliant cast of artists who have made names for themselves on the amateur stage appeared in the new production, which included a dancing chorus composed of many members of the younger set in Parisian society.

New York N.Y.

Proceeds of the series of galas were handed over to the Societe Philanthropique, over which preside the Duchesse de Gramont and the Marquis de Vogue, and L'Oeuvre des Petites Preservees, whose president is the Comtesse de Chabrillan.

Among the long list of society leaders who lent their patronage to these performances at the Albert Ier, which has been turned into the social meeting place of what would seem to be the entire "Tout Paris," are the Duchesse d'Uzes, Comtesse de Rohan-Chabot, Duchesse de Chaulnes, Marquise de Ludre Frolois, Mme. Laguionie, Duchesse de La Rochefoucauld, Comtesse de Durfort, Duchesse de Bisaccia, Duchesse de Cadaval, Comtesse de Caumont de La Force and Comtesse Benoist d'Azy.

The committee organizing the galas is headed by the Duchesse de Gramont, Comtesse de Chabrillan, Mme. Sommier, Mlle. Vacaresco, Comtesse de Levis-Mirepoix and the Marquis d'Harcourt. Taking leading roles in the musical comedy are: Mme. Robert Singer, Comtesse d'Arcangues, Mme. Cherest, Mme. Jacques Lacloche, Mr. Charles Vendling, Mr. Loys van Lee, Comte Celani, Comte de Chambaret and Baron Desptys.

PHILADELPHIA, PA.
Public Ledger
APR 16 1928

EDUCATOR TELLS OF NEGRO PROGRESS

Dr. Locke Says His Race Is Making Vital Contribution to Nation's Culture

WAS A RHODES SCHOLAR

The progress of the Negro race in art, music and literature was described yesterday at a meeting in the Germantown Theatre, Germantown avenue and School lane, by Dr. Alain LeRoy Locke, professor of philosophy at Howard University, Washington.

The meeting, which was one of the first of a series to be held in Germantown this week under auspices of the Young Women's Christian Association Interacial Committee, was presided over by the Rev. Dr. J. S. Ladd Thomas, pastor of the First Methodist Episcopal Church of Germantown.

In introducing Dr. Locke, Dr. Thomas recalled his brilliant scholarship. He was graduated from the Central High School here, won a degree of doctor of philosophy at Harvard with many scholastic honors and was named the first Rhodes scholar of his race from this State. He attended Oxford University in England from 1907 until 1910 and afterward studied at the University of Berlin.

Dr. Locke said that the Negro, while deeply appreciative of the benevolence of the white man in endowing his educational institutions, had reached the point where he was making a vital contribution to the culture and civilization of the Nation.

The works of art achieved by Negroes speak for themselves, the speaker asserted, and have proved that a patronizing attitude from the white race will give way to one of honest admiration by those blessed with true critical faculties.

An exhibition of books and paintings from Africa will be on view all this week at the Vernon Park Free Library, Germantown.

North Carolina Magazine To Feature Negro Writers

The May number of the Carolina Magazine, published by students at the University of North Carolina, will be given over to the work of Negro poets and writers.

Included in the number are poems by Langston Hughes, Georgia Douglas Johnson, Lewis Alexander, Waring Cuney, Sterling A. Brown, Arna Bontemps, Jessie Fauset, Mae V. Cowdery, Edward Silvera, Carrie W. Clifford, Angelina W. Grimke, Nellie R. Bright, John F. Matheus, James H. Young, Donald Jeffrey Hayes, Alice Dunbar-Nelson.

The essays include "The Message of the Negro Poets," by Alain R. Locke, and "Jazz Poetry and Blues," by Charles S. Johnson

[illegible]

Spanish Professor at Oxford University Tells of England, France and Own Land

Several Members of the Eastern Literary Group Also Entertained at Home of Miss Jessie Fauset

Some members of the literary group met Professor Salvador Madariago Monday night at the residence of Miss Jessie Fauset, 1945 Seventh avenue, at 11 o'clock. Mr. Madariago, who holds the chair of Spanish at Oxford University and who is a member of the secretariat of the League of Nations, came to this country several weeks ago en route to England from Spain. He sails Saturday.

Amsterdam News

The meeting was planned by Charles S. Johnson, editor of Opportunity, who wanted the learned, witty professor to have an intimate chat with some of the Negro writers and artists. In the early evening Mr. and Mrs. Johnson were hosts at a performance of "Porgy." Besides Prof. Madariago, others in the theatre party were: Mrs. Helen B. Moorhead of the reconciliation group; Herbert L. May, Countee Cullen and Paul Kellogg of The Survey Graphic.

On the informal program were the following: Mr. Johnson, who introduced everybody; the Utica Jubilee Singers, who sang "Nobody Knows," "Swing Low Sweet Chariot," "Deep River" and "Peter"; Prof. Madariago, who spoke on his comparative study of England, France and Spain; Alexander Gatewood, student at the Juillard Foundation, sang "Care Salve" and "Drink to Me Only With Thine Eyes."

Countee Cullen read his "To John Keats at Spring Time." Langston Hughes, who came up from Lincoln University, Pa., for the occasion, read his "Homesick," "Hard Luck," "Suicide" and "Bad Man"—all examples of "blues." Arna Bontemps read his "The Return." All of these selections are found in Cullen's "Caroling Dusk."

Mrs. Georgia Douglass Johnson, who made the special trip from Washington, gave her "Requiem," which is found in "Ebony and Topaz"; Miss Jessie Redmon Fauset read her "Courage," a poem still in manuscript form. Richard Bruce, who plays in "Porgy," read his "Shadow" and Helen Johnson's "The Road."

Among the others present were: Miss Brenda Ray Moryck, Alfred Smith, Mrs. Addie W. Hutton, Mrs. Eunice Hunton-Carter, Robert W. Bagnall, Edward G. Perry, Mr. and Mrs. Aaron Douglas, Eugene Gordon, Mrs. Bessye J. Bearden, Mr. and Mrs. T. Arnold Hill, Miss Dorothy Peterson, Mrs. Ernest R. Alexander, Miss Thelma E. Berlack, Arthur Schomburg, Mr. Grainger, Mrs. Dorothy Harris, Mrs. Harriet Shadd Butcher.

GROUP CREATIVE ART DYING SAYS JOHNSON

Writer Declares That Present Trend Is Toward Individual Effort

CITES CLAUDE MCKAY

Should Use "Art Approach" To Race Problem

CHICAGO, Ill., (ANP.) — That there are lots of things which the Negro as a race has had a special genius for but for which he is losing the creative knack, is the contention of James Weldon Johnson, secretary of the National Association for the Advancement of Colored People, made in an article published in the November [illegible] magazine, entitled "Race Prejudice and the Negro Artist." Mr. Johnson's observation is made in his development of the theory that the newest approach to the heart of the race problem is that along the line of intellectual and artistic achievement by Negroes. He calls this the "art approach". He further states that the Negro is not just beginning to contribute his part to the culture of America and traces the art action of the Negro in its bigger outlines, revealing the race with a sort of genius for certain forms of art. There was a time, he was rather easily of certain artistic indicates, when the race as a whole contributions, in music, literature, and so forth. But the recent movement, it is pointed out, is restricted to individuals, and Mr. Johnson suspects that the race group has lost its grip.

This new individual artist, Mr. Johnson, asserts, is a product of the last decade, and Joseph Cotter, Claude McKay, and Fenton Johnson were among the first harbingers of what was to come. Since that time there has been a flowering in literature, in the theatre and on the concert stage.

"The common idea is that the Negro reached America intellectually, culturally, and morally empty, and that he is here to be filled — filled with education, filled with religion, filled with morality, filled with culture." Mr. Johnson comments. "In a word, the stereotype is that the Negro is nothing more than a beggar at the gate of the nation, waiting to be thrown the crumbs of civilization. Through his artistic efforts the Negro is smashing this immemorial stereotype faster than he has ever done through any other method he has been able to use. He is making it realized that he is the possessor of a wealth of natural endowments and that he has long been a generous giver to America. He is impressing upon the national mind the conviction that he is an active and important force in American life; that he is a creator as well as a creature; that he has given as well as received; that he is the potential giver of larger and richer contributions."

Excellent Book of Negro Folk Dances

A valuable and unique pamphlet, artistically designed and with excellent illustrations, recently issued by the Guide Publishing Company of Norfolk, is *Cotton Needs Pickin'*, a collection of Negro Folk Dances, arranged with words and music and definite instructions by Charles H. Williams of Hampton Institute, Virginia. In the foreword to the book the compiler says:

The publication of this group of eight dances, *Cotton Needs Pickin'*, *Plantation Days*, *The Charleston*, *Going Up the Mountain*, *Granddaddy is Dead*, *Go In and Out the Window*, *Peep Squirrel*, *May Pole Dance*, is an attempt to use the Negro songs and dance steps for educational purposes in the schools. Just as other races and nations have their folk songs and dances, which represent past ceremonials and customs of religious and social significance, so the Negro has his folk songs and dances.

(1) *Cotton Needs Pickin'*, is one of the many work songs sung by the cotton field hands in the early plantation days. This song has been interpreted in steps and rhythmic actions characteristic of Negro life. (2) *Plantation Days* is an arrangement of steps and figures commonly seen in the old countyr dance or "break down" which was so very prominent in the recreational life of Negroes on the old plantations. (3) Much has been said and written about the origin of the "Charleston". It is thought by some to have originated on an island off the coast of South Carolina. Later, the dance was introduced in the city of Charleston where it became very popular. From Charleston it made its way to Broadway via the Harlem night clubs and the Negro dancers in the popular Negro shows. The steps in this dance were demonstrated by students who remembered having seen these and similar steps executed from childhood. An attempt is made here to arrange these steps into a suitable dance for boys, which may be used in educational institutions. This arrangement of the Charleston was danced by students of Hampton Institute at their Physical Education Demonstration in 1927.

(4) *Going Up the Mountain* is a singing game which has been played by Negro children for several generations. There have been found slight variations in the use of the words in different places, but the same tune has been recognized, as well as the same general idea. This singing game is always enjoyed by children because it gives an opportunity for individual expression. (5) *Granddaddy is Dead* and (6) *Go In and Out the Window* are not of Negro origin, but they are known and played by nearly all Negro children, especially those of the older generation. Different words have sometimes been used and the tunes have undoubtedly been influenced. They are included here because Negro children have long played them and still enjoy them.

(7) *Peep Squirrel* is a game song very popular among Negro children. It is thought to be of strictly Negro origin, and one of the many Negro games in which animals play an important part. A leader sang out the directions which were acted by the other players. This game furnished great fun and laughter, and the children often played it until they were called in at night.

The Negro has distinct gifts in dancing and singing, as all of us know, and it is well worth the trouble to train Negro pupils in their own folk dances which had their origin in days past and were associated with the daily life and work of their ancestors. These songs and dances are valuable commentaries on a past civilization. They will gradually fade and die unless they are perpetuated by the young Negroes, and the latter would much better be engaged in using their singing and dancing skill in these vehicles of authentic charm than in some of the modern vulgar "blues" and "jazzes" which are at present the rage.

[illegible]

Music -1928

Amsterdam
News
New York,
1 28

Roland Hayes in Paris

By J. A. ROGERS

"Absence of Prejudice Has Pitfalls," Singer Says

PARIS.

HEARING that Roland Hayes, who is resting here, was about to start on a European tour, I arranged for an introduction through Lawrence Brown, and had the pleasure of meeting the noted tenor at the villa in Neuilly, where he is staying.

Inquiring as to his tour, I was told that he had several engagements in England, Germany, Holland, Italy, France, Russia and elsewhere, which will last through the winter and spring. He might then go to Canada later in the year, to South America in the summer, and back to the United States in the autumn of 1928.

I had met Hayes several times before—that is, I was one of the many who had shaken his hand after concerts—but this was my first opportunity of meeting him intimately. I recall in his first appearance at the Town Hall in New York how much I had been impressed by his simplicity, his charm, his total absence of pose. I had been as much impressed by that as by his singing, and meeting him again that memory came instantly back to me. Hayes is as delightful a man to meet off the stage as on, very thoughtful and cultured, with ideals apparently as vigorous and untarnished as when he started his marvelous career.

His has been a life of great hardships overcome, with all his difficulties, he told me, by no means all smoothed out now. Maintaining a reputation is hardly less difficult than gaining one.

I learned from Hayes that he was born in Curryville, Ga., on land that had been bought by his mother from the man who had owned her people. The original purchase of ten acres has grown to 600, the remainder having been purchased by Hayes himself, who, with poetic justice, plans to build an institution of learning thereon in order to give some of his people the opportunities he had craved as a boy.

At the age of fourteen his mother took him, with her two other children, to Chattanooga, with its better educational facilities. Here he and his brother took turns at going to school and working in the iron foundry. In the meantime, he had been coming into knowledge of his musical ability and was encouraged by Arthur Calhoun to go to Fisk University, where he remained four years.

In 1911, while working in a club at Louisville, he was asked by Fisk University to sing with others at a missionary movement. This proved so successful that he gave himself up to his beloved study for the next five and a half years.

"But it was not until 1918 that I really found myself," he said; "it was then I discovered that, if I were ever to amount to anything, I would have to give up worship of the white man verbatim; that I would have to work out my highest ideals by and through myself. I went away in 1918 to try my new tool and found that it had cut much better than I thought ti would."

— J. A. Rogers —

On April 23, 1920, he sailed for England, and one year later on that same date he was "commanded" to sing before their Majesties at Buckingham Palace. The English papers, in the meanwhile, were acclaiming him as an artist ranking with the best, and offers of engagements from America began to pour in. To his astonishment, one of them was from the manager of one of the leading concert stages in America, to whom he had personally applied some time before, one who had refused him largely on the ground of ancestry. He told me that, of all the appearances he had made, the one that stands out most in his mind is that first one in the Town Hall, New York City.

Some time ago I saw a scrapbook of his clippings at the home of a friend of mine, and the praise that has been showered upon him by the leading journals and critics of Europe and America is enough to turn the head of a god. Hayes has received more praise and has met personally more prominent and distinguished people in Europe and America than any other Negro, and I say this with all due respect to superlatives. In a recent recital in Italy, at the Salon Chigi-Saracini, as I heard from other lips than his, an Italian prince of that name invited the cream of the Italian nobility to hear him. Among the number was the Queen of Greece. After the recital all came around to meet him personally.

And so it has been in every other European country in which he has sung, and he has sung in almost every one of them.

Hayes told me of a recital he had given in Munich and of how a certain German prince came to him after, marvelling that Hayes was able to interpret so well the spirit of his (the prince's) class. I forgot what he said was his reply. I was too busy thinking up my own reasons and had found it in something that Hayes had said earlier to the effect that his policy, so far as music went, was to imbibe the cream of the world's best, and to aim at the highest always. Further, that true culture could not be put on like varnish but springs from the innermost depths of one's being, regardless of class. Hayes' reply, if I recall rightly, was a very polite reminder of the latter part of the reason just given.

When I asked him whether he would care to say anything to the folks in America, he replied that he did not believe in talking or in giving advice, but, rather, he believed in doing, and in setting an example by doing. Nevertheless, his policy of silence with the probability of being misunderstood seems to trouble him somewhat, as he referred several times to it as if he thought that it was expected of him to make some pronouncement on the race question.

I assured him that, in my opinion, no sensible Negro expected that of him; that I thought it would spoil his role of artist, and that, besides, it was necessary to leave some field to us, writers, speakers, and others of lesser brilliance. I assured him that at each appearance he was doing more to break down race prejudice than a large number of us together were able to do by writing and speaking.

"You do an inestimable amount of good for all of us, even when you are not conscious of it," I said.

"Oh," said he, quickly, "I am conscious of it all the time. My people come first to me, and I try to make every move count."

This he did ask me to say, however. He wished to advise musicians and others coming to Europe not to be too content with the absence of color prejudice they met among the bourgeois, but to work hard and try to distinguish themselves not alone as Negroes, but as men and women.

"Don't come and ask the people. Seek knowledge and not people. I know Europeans. Very few of our people meet the best class. If I do say it myself, it is what I have done that has forced them to take me in. I don't abuse their generosity. I see their ways and take unto myself the best only. It is only what one builds up on one's best that makes for supremacy."

He went on: "I follow the guide that is within me. The part of God that is within me, and each man can achieve in his own calling, if he will follow the same light."

I told him of an incident I had seen at one of his recitals at Carnegie Hall, New York: how the last seat for standing room was being sold in the lobby on that rainy day. A white woman, who was about to buy it, had returned it, saying the price was too high. A Negro woman immediately snatched it from the dealer's hand, saying she wanted it at any price.

Tenor Singer Is Ambassador to Europe

My seat was with that of many others on the stage, where I could see the pleased faces of the audience, particularly the look of rapture on the faces of a number of young white people who were sitting in the front row. I told him of this and wanted to know his secret of so winning his audience, because I know that there was something in addition to his voice that had counted.

He replied that if it was as I said, that it was because he was always reminding himself that he, the individual, was not the important thing, but that it was the work. "When I appear on the stage," he said, "I endeavor to have this ideal so projected that the people see my work rather than myself."

On the mantelpiece was a large photograph of a bit of landscape, which I learned was the site on which he intends to build the institution of learning already mentioned. As to his plans, he would say nothing, saying that he preferred to wait until the time came and then act.

He said, however, that he had received several offers of aid from white persons and that he had written them thanking them and assuring them that if ever he needed their aid he would call on them. "But," said he, "that school I regard as my real life's work, and I am going to do it all. As a people, we have asked alms too long. Why ask alms when we have the key within ourselves that will open any door?"

I talked with him for two hours and a half—he was taking a party of friends to the second Robeson-Brown recital—and I left him with the feeling of having met one of the most charming personalities. I recall how intensely I have often wished meeting such personalities as Victor Hugo, Keats, Byron, Schopenhauer in this life, instead of only reading them. I am happy that I have met Hayes personally instead of only reading about him. Who said that we were not represented in Europe? Indeed we are. In Hayes we have an ambassador not only to a single European nation, but an ambassador to all Europe.

And his popularity continues. Of his recent recital in England, The London Times said:

"His 'Pur dicenti' showed both charm of voice and finish of style, and nothing could have been better as an example of pure mezza-voice singing than 'Der Jungling an der Quelle.' . . . In his Spirituals he brings the authentic note of sincerity and inspiration."

---

will fail, for this aspect is adverse. Those who sell or buy real estate are favored.

January 17 ushers in a successful and eventful birthyear. Romance has a big place in the birthyear and the other adventures will certainly keep these people interesting and interested. Many will gain money from unusual sources. These people will certainly be able to make up for the lean years that have passed.

All of these people will feel some emotional disturbances in the birthyear, about the last two weeks of March and the beginning of April. This period will bring some news of a depressing character to many of the people of this group. The end of the birthyear seems to promise more than the beginning, except to a very few, whose birth hour changes the adverse period. All these people should be careful of health. They should try to control the temper and nerves.

NEWS
CHICAGO, ILL.
JAN 11 1928

"BLUES" FOR NEGRO SYMPHONY

Hard Work by Day, Classics by Night, Is Program, Says Conductor.

"There's a place for 'Livery Stable Blues,' but we choose Beethoven," said Harrison Ferrell today in explaining why he is conductor of the only Negro symphony orchestra in the world that plays nothing but classical music. His musicians earn their bread as letter carriers and in shoe-shops and steel mills rather than by playing "My Sweetie Turned Me Down" or its successor of the moment in movie house or cabaret.

"You will recall that Robert Louis Stevenson," said Ferrell, "in 'An Inland Voyage,' told of the Belgian boat club whose members said, 'By day we work in a bank but in the evening we are serious.'

"It is no disparagement of the workmanship of our musicians as steel workers and shoemakers by day, to say that in the evening, when playing symphonies, they are serious."

Campaign for Funds On.

Ferrell announced that a campaign has been launched for $5,000 for one year's hall rent, music, equipment and salaries. Heretofore the members and Ferrell have gone into their own pockets to sustain the orchestra, he said, the members' dues paying part of the expenses and Ferrell making up the deficit.

Among the sponsors of the campaign to finance the orchestra, Ferrell said, are George Arthur, secretary of the Wabash Avenue Y. M. C. A.; A. L. Foster, executive secretary of the Urban league; Dr. U. G. Dailey, Robert S. Abbott, Jesse Binga and Judge Albert B. George. Miss Estelle C. Bonds, secretary of the Coleridge Taylor School of Music, is directing the drive.

Most of Ferrell's musicians have studied under musicians of the Chicago Symphony orchestra. One man, whose ears by day reverberate with the clangor of a steel mill where he is employed, is a pupil of B. Jirska, a bass viol player of the Chicago Symphony.

Ferrell himself, formerly a Northwestern student, is a student of Ludwig Becker, former concert master.

Ferrell says the well-known musical gifts of the Negro seek a loftier range than "chicken-in-the-bread-pan" ditties. Nor are the spirituals, in his opinion, the modern Negro's only lofty outlet in harmony for sincere and profound feeling.

Doesn't Condemn Blues.

"I don't deprecate the players of 'blues,'" said Ferrell, "but there is also a need for what we are doing. Jazz is usually thought of as the Negro's characteristic contribution; it is one of his contributions, but he has other strings to his bow. As an idiom of expression, jazz or razz—as it was called indiscriminately when it originated in the untutored manipulation of an oboe, a saxophone, a flute and a truly nondescript instrument—is a healthy thing. Jews have done much to develop jazz. Paul Whiteman George Gershwin and Bartok Bela have concertized it and given it standing.

"However, the garden variety of popular syncopation, with crazy words and crazy tunes, we don't play, lest it spoil the musicianship developed at much sacrifice by rigid training. Rather than that, it has seemed better to stiffen our hands by handling hammer and awl."

Negro Musicians Win Signal Laurels

Beethoven First Played "Kreutzer" With Mulatto Violinist

The recent centenary of Beethoven's death has brought again to the attention of the musical world the name of George Augustus Bridgetower, a mulatto violinist, with whom the master first played the famous "Kreutzer" sonata in Vienna. Since that date there have periodically appeared violinists of Negro ancestry who have attracted unusual attention.

About 1765 there appeared in Paris Chevalier de Saint-George, a West Indian, a pupil of Leclair, who gained renown both as a violinist and composer. Some years later Brindes d'Sales, another mulatto of the West Indies, became a great favorite and court violinist to the King of Spain. Following d'Sales, Joseph White, a Cuban violinist of Negro blood, became a prize pupil of Alard and succeeded him as professor at the Paris conservatory.

Joseph White, who was at one time court violinist of the Emperor Don Pedro of Brazil, is said to have been an admirable interpreter of the classics. He died in Paris in 1918. The late Coleridge-Taylor first became known in London as a violinist, and now, following this bright galaxy of violinists, America has given us Clarence Cameron White, who first attracted attention as a gifted violinist while a student at the Oberlin Conservatory of Music.

Supplementing his studies at Oberlin, Mr. White spent several years in Europe as a private pupil of M. Zacharewitsch, the famous Russian violinist, and studied composition with Coleridge-Taylor. Since his return to America, Mr. White has gained an enviable reputation both as violin soloist and composer—being conceded to be the most finished violinist of American birth.

RACE COMPOSERS OFFERED PRIZES

Rodman Wanamaker Is Again to Award $1,000

PHILADELPHIA, Jan. 4—For the second time in as many years, Rodman Wanamaker has offered $1,000 in prizes for the best music compositions by Negro composers. The second contest, like the first, will be in charge of the Robert Curtis Ogden Association, composed of colored employes of the John Wanamaker store here. There will be three prizes in each of four classifications. All contributions must be submitted by June 1, 1928.

BRUNSWICK GA, News.
JAN 8 1928

NOTED COLORED BARITONE TO BE HEARD TUESDAY

At the Colored Memorial school on Tuesday, January 10, at 8:30 p. m., Brunswick will be favored with a baritone recital by Carl Diton, who, besides being one of the leading American colored singers, is a peerless pianist and composer, and is the president of the National Association of Negro Musicians. This recital is given under the auspices of of the Memorial Music Club, composed of the colored public high school students who are making a special appeal to the citizens of Brunswick to support them fully in bringing to the patrons and friends of the school this artist of international reputation. The program of Tuesday night is one of a series of recitals which Diton is giving in his farewell American tour preparatory to filling a long period of engagements in Europe and other countries.

Hayes Receives French Ovation

Audience "Goes Wild" Over Several Spirituals

(Special to The Amsterdam News)

PARIS, Jan. 1[illegible]—Roland Hayes, noted tenor, was given a tremendous ovation here last week on the occasion of his first apeparance for the season. His friends and admirers turned out in force and crowded Salle Pleyel, the largest concert hall in the city. The audience, composed largely of English, Americans and the social and musical elite of Paris, gave him an uproarious welcome at his appearance, perhaps eclipsing any audience in America.

His reportoire consisted of English, French [illegible]man songs and several Negro [illegible]als. In spite of his recent indisposition, his voice seemed even better than ever. In the German love songs, particularly, his voice had all the charm and sweetness that won instant favor when he first sang in America after his triumphant success abroad. Encore after encore was necessary, until he had responded eight times.

But it was his singing of the Spirituals over which the audience went wild, and "braves" rang through the hall. These numbers included: "Done Made My Vow," "It's Me, O Lord," "Peter, Go Ring Dem Bells," and "Camp Meetin'."

At the finish of the program the audience kept its seat to a man, and began to call for its favorite Spirituals. Hayes sang several and ended with "Crucifixion," a Spiritual in which he is at his best. At the close, hundreds flocked to shake his hand backstage. When last seen he had his right hand in his pocket and was shaking with his left, the first having given out under the pressure. As one of his admirers who was eager to shake his hand was heard to say: "The kindest thing would be to leave him alone now."

Among the Americans present were: Mr. and Mrs. William Lawrence, Miss C. Vee Harris, Miss Katherine Yarborough, the six Fisk Jubilee singers, Lawrence Brown, Rudolph Dunbar, Mrs. Johnny Hudgins, Miss Zaidee Jackson and Mr. Covington.

Music - 1928

HAZING MR. HAYES

Bee
12-22-28
Chicago
Ill

ROLAND HAYES, world famous tenor, has offended some of his Washington, D. C., and Baltimore, Md., former admirers and patrons, perhaps unwittingly but nevertheless seemingly unpardonably. His offense, if it can be so defined, consists in his and his business manager's refusal to force the management of the theatres or music halls where he was scheduled to appear in the respective eastern cities either to abolish the separation of the races at his recitals or else cancel his contractd engagements to sing therein.

Because Roland Hayes refused to become involved in a purely local situation which has existed for a century for which he was not responsible and which he has no power to correst, he has been hazed by a section of the representative Negro press of these two cities, held up to scorn and branded as an individual without race pride, interest, affection and courage. That Mr. Hayes should thus be made the scape-goat of Jim Crowism of the sister cities is far fetched, wanton, puerile and serves but to beg and be-cloud an issue of long standing and of purely local origin and concern.

It is the height of incivility to request of the guest of a city, a veritable stranger within its gates, that he be saddled with the unpleasant duty and task of abolishing racial discrimination while the natives, with all of the resources for its abatement at their command—ingenuity, courage, tenacity, aggressiveness, either fail in their attempts or give it up as impossible.

Born and raised in the heart of the south, Roland Hayes was inured to the vissitudes and oppressions of racial prejudice. With the aid of his genius, pluck and perseverance he overcame his environment and won the support, respect, and admiration of the world even that prejudiced section of the world from which he sprang.

The inhabitants of the regions of the Chesapeake and Potomac would make of Roland Hayes a zealot and crusader to banish discrimination in their midst and dislodge Jim Crowism. In every sense of the word he is every whit what they desire him to be. For by his art he is ever downing prejudice, disarming distrust, harmonizing racial antagonisms and enlisting the sympathies of his auditors in the interest of his own people. In singing his way into the hearts of the populace he is helping the great causes of the Negro incidentally find lodgement there also.

Every community has its own local problems of prejudice and discrimination to combat and overcome by its own methods. That is its problem, the responsibility for the solution of which rests squarely on its people. A musician should not be expected to play in the dual role of artist and dictator. Paderewsky tried state craft for a while as Premier of Poland, but his art suffered so did the state. So he resolved that his art would be more effective than his statesmanship and he forthwith relinquished the latter. Caruso and John McCormick elected rather to help their own countrymen by their art than by lending themselves to a cause only racial leaders could efficiently and successfully direct.

This is an age of specialists. There are men and organizations devoted exclusively to the service of battering down discriminations by legal methods or thru interracial organizations concilatory and cooperative methods. Both or either are at the disposal of the communities.

Roland Hayes, long since tiring of American prejudicial customs and manners shook the dust of our shores from his sandals and sailed for foreign shores where only remote rumors of oppression and horrors we suffer reach him. But unforgetting, he ever comes back bi-annually that America might glimpse a reinspired expatriate, react to the spell of his art and be constrained to have a more wholesome respect for the group he represents.

It would be a splendid thing if colored Baltimore and Washington would concentrate and direct the energy wasted in criticisms of Hayes toward the conditions of which they complain, so that two years hence or whenever Roland Hayes returns they will have accomplished for themselves the onerous task they wished on him. The Negroes and whites in the heart of the south have through their interracial organizations met and adjusted similar situations. Baltimore and Washington can do it if they have the will and the courage.

It should also be remembered that as unpleasant and discreditable as it may seem, it is nevertheless true, that Roland Hayes and all other Negroes of national and international repute in their chosen endeavors are not only the products of white agencies but must depend upon whites for their support. When we support our artists then we may have a claim upon them and can command and demand of them what we will. Artists no longer ply their art for art's sake alone. Nor should they be expected to sacrifice their art for a group too indolent to do for themselves what they can if they will.

HAZING MR. HAYES

ROLAND HAYES, world famous tenor, has offended some of his Washington, D. C., and Baltimore, Md., former admirers and patrons, perhaps unwittingly but nevertheless seemingly unpardonably. His offense, if it can be so defined, consists in his and his business manager's refusal to force the management of the theatres or music halls where he was scheduled to appear in the respective eastern cities either to abolish the separation of the races at his recitals or else cancel his contractd engagements to sing therein.

Because Roland Hayes refused to become involved in a purely local situation which has existed for a century for which he was not responsible and which he has no power to correst, he has been hazed by a section of the representative Negro press of these two cities, held up to scorn and branded as an individual without race pride, interest, affection and courage. That Mr. Hayes should thus be made the scape-goat of Jim Crowism of the sister cities is far fetched, wanton, puerile and serves but to beg and be-cloud an issue of long standing and of purely local origin and concern.

It is the height of incivility to request of the guest of a city, a veritable stranger within its gates, that he be saddled with the unpleasant duty and task of abolishing racial discrimination while the natives, with all of the resources for its abatement at their command—ingenuity, courage, tenacity, aggressiveness, either fail in their attempts or give it up as impossible.

Born and raised in the heart of the south, Roland Hayes was inured to the vissitudes and oppressions of racial prejudice. With the aid of his genius, pluck and perseverance he overcame his environment and won the support, respect, and admiration of the world even that prejudiced section of the world from which he sprang.

The inhabitants of the regions of the Chesapeake and Potomac would make of Roland Hayes a zealot and crusader to banish discrimination in their midst and dislodge Jim Crowism. In every sense of the word he is every whit what they desire him to be. For by his art he is ever downing prejudice, disarming distrust, harmonizing racial antagonisms and enlisting the sympathies of his auditors in the interest of his own people. In singing his way into the hearts of the populace he is helping the great causes of the Negro incidentally find lodgement there also.

Every community has its own local problems of prejudice and discrimination to combat and overcome by its own methods. That is its problem, the responsibility for the solution of which rests squarely on its people. A musician should not be expected to play in the dual role of artist and dictator. Paderewsky tried state craft for a while as Premier of Poland, but his art suffered so did the state. So he resolved that his art would be more effective than his statesmanship and he forthwith relinquished the latter. Caruso and John McCormick elected rather to help their own countrymen by their art than by lending themselves to a cause only racial leaders could efficiently and successfully direct.

This is an age of specialists. There are men and organizations devoted exclusively to the service of battering down discriminations by legal methods or thru interracial organizations concilatory and cooperative methods. Both or either are at the disposal of the communities.

Roland Hayes, long since tiring of American prejudicial customs and manners shook the dust of our shores from his sandals and sailed for foreign shores where only remote rumors of oppression and horrors we suffer reach him. But unforgetting, he ever comes back bi-annually that America might glimpse a reinspired expatriate, react to the spell of his art and be constrained to have a more wholesome respect for the group he represents.

It would be a splendid thing if colored Baltimore and Washington would concentrate and direct the energy wasted in criticisms of Hayes toward the conditions of which they complain, so that two years hence or whenever Roland Hayes returns they will have accomplished for themselves the onerous task they wished on him. The Negroes and whites in the heart of the south have through their interracial organizations met and adjusted similar situations. Baltimore and Washington can do it if they have the will and the courage.

It should also be remembered that as unpleasant and discreditable as it may seem, it is nevertheless true, that Roland Hayes and all other Negroes of national and international repute in their chosen endeavors are not only the products of white agencies but must depend upon whites for their support. When we support our artists then we may have a claim upon them and can command and demand of them what we will. Artists no longer ply their art for art's sake alone. Nor should they be expected to sacrifice their art for a group too indolent to do for themselves what they can if they will.

Bee
12-22-28
Chicago, Ill.

WHO WROTE IMMORTAL SONG "CASEY JONES"

Roundhouse Worker Started Chant That Grew Into An Institution

50 VERSES WRITTEN

Wife Of Original "Casey" Files Suit For $150,000

All the glamor of railroading is summed up in two words—Casey Jones—says "Time" Magazine.

Mention these words to any engineer, fireman or roundhouse worker, and he will immediately be your friend. If he doesn't start singing he will tell you a pack of stories.

There was once an engineer named John Luthr Jones. They called him Casey because he was born near Cayce, Kentucky. He piloted the Illinois Central's Cannonball No. 1 crack passenger train between New Orleans and Chicago.

On the midnight run of March 18, 1900, with Mardi Gras guests aboard, Casey Jones saw a crash coming with the rear-end of a freight train near Vaughns, Mississippi. He did all he could to prevent it, pulled on the airbrakes, threw his engine into reverse. Then he yelled to the fireman; "jump if you want to save your neck." But Casey Jones, no jumper, stayed with his locomotive and died instantly in the crash.

Afro-American
12-15-28
Baltimore
Md

After they buried Casey Jones, an old roundhouse Negro worker, Wallace Saunders, began to chant a song about him.

In the railroad yards between New Orleans and Chicago, whites and blacks, added verse after verse to Casey's epitaph. Soon there were some 50 verses and many a chorus. Eddie Newton and T. Lawrence Seibert converted them into a popular hit. Extracts:

The caller called Casey at a half past
four,
Kissed his wife at the station door,
Mounted to the cabin with his orders
in his hand,
And took his farewell trip to the
promised land.

Casey pulled up that Reno hill,
He tooted for the crossing with an
awful shrill,
The switchman knew by the engine's
moans
That the man at the throttle was
Casey Jones.
He pulled up within two miles of the
place,
Number four stared him right in the
face,
Turned to the fireman, said; "Boys,
you'd better jump,
'Cause there's two locomotives that's
agoin' to bump."
Casey said just before he died.
"There's two more roads that I'd like
to ride."
Fireman said, "What could that be?"
"The Southern Pacific and the Santa
Fe."
Mrs. Jones sat on her bed asighing
Just received a message that Casey
was dying.
Said, "Go to bed, children, and hush
your crying,
'Cause you've got another papa on
the Salt Lake Line."

The wife whom Casey kissed at the station door is still alive. She lives in Clarksdale, Miss. Last week, she announced that she was filing suit for $150,000 against a California motion picture company for exploiting Casey's name without her permission.

— Ralph Banks —

Pittsburgh Baritone Returns for Debut

PARIS.

After nearly two years of study in Italy and France, Ralph Banks, baritone, of Pittsburgh, Pa., has returned to America to make his debut as a concert artist.

He will spend two months there, after which time he will return to Paris to fill two concerts and one symphony engagement. He also has engagements to sing in London, Berlin, Vienna and Budapest, in which last named city he will make his operatic debut in La Boheme."

Amsterdam News

Mr. Banks has been spoken of highly by some of the leading European maestros, among them being Signor Battistini. He is a protege of Titta Ruffo, baritone of the Metropolitan Opera Company of New York.

12-5-28

He will differ from most of the other Negro singers in that spirituals will not be included in his repertoire. "They are very, very beautiful," he said, "but I do not know them. Those with whom I have studied do not know them. Besides, there is an increasing tendency on the part of the white public to segregate the Negro singer to singing of spirituals and I wish no limit to be placed on my attempts. I wish well to those who sing them, but as for me, I am going to take a different departure by not singing them, which, by the way, might make it more difficult for me." Mr. Banks' address while in America will be International House, 500 Riverside drive, New York City.

Amsterdam
N Y

REPOSITORY
CANTON, O.
DEC 9 1928

PROGRAM INCLUDES NEGRO SPIRITUELS

Contralto To Sing Under Auspices Of Inter-Racial Commitee.

Marian Anderson, colored contralto, whose voice is said to have unusual color and dramatic ability, will present a concert at the First Methodist church Wednesday evening, Dec. 19, under the auspices of the Inter-Racial committee, of the Canton Urban League.

The artist studied under Guiseppe Goghetti, the New York and Philadelphia vocal teacher. Her first big appearance was as soloist with the Philharmonic Symphony Society of Philadelphia.

For her Canton program Miss Anderson has chosen compositions by both the old masters, and modern composers. She will sing several selections by Schubert, the Aria; Omio Fernado by Donizetti and a group of negro spirituels, in addition to a group in French and another in English. he complete program:

Lungi dal caro bene.........Secchi
Gia il sole dal Gange......Scarlatti
Plaisir d'amour ....Martini
Air de Lia from "L'Enfant Prodigue" ....Debussy
Wiegenlied .... Schubert
Der Zwerg .... Schubert
Zueignung .... Strauss
Fruhlingsnacht ...., Schumann
Die Allmacht .... Schubert
Aria, O mio Fernando (from "La Favorita") ....Donizetta
Oh, That It Were So.......Bridges
Night on Ways Unknown has Fallen .... Griffes
Dream Valley ....Quilter
Love's Philosophy ....Quilter

Negro Spirituels:

Done Foun' My Los' Sheep...... ....Arr. by Johnson
De Gospel Train ..Arr. by Burleigh
Sometimes I Feel Like a Motherless Child........Arr. by Brown
Dere's No Hidin' Place Down Dere ....Arr. by Brown

POST-DISPATCH
HOUSTON, TEX.
DEC 12 1928

11

Origin of Negro Spiritual

FROM THE NEW YORK TIMES

A UNIQUE experiment in tracing the sources and history of the American negro spiritual is being conducted in Africa by N. G. J. Ballanta, a native of Freetown, Sierra Leone, West Africa. Mr. Ballanta, under a Guggenheim Fellowship, trained a number of Africans to sing the spirituals and recently gave a recital at Lagos, Nigeria, under the patronage of Sir Graeme Thomson, governor of that country. A feature of the program was the playing of African melodies on a specially built organ which employs seventeen tones to the octave. Mr. Ballanta has discovered that the native music requires seventeen tones for its accurate presentation.

Mr. Ballanta is a graduate of the Fourah Bay college in Freetown, and studied music while holding a clerical position under the British government. About five years ago he came to America to study at the Boston Conservatory of Music and later at the Institute of Musical Art in New York. Aided by George Foster Peabody, who has long been interested in negro education in America, he collected negro melodies in Southern States and published them in a book entitled "St. Helena Spirituals." Upon completion of this work he was granted the Fellowship for Research in native African music.

In comparing the spiritual with the African folk song Mr. Ballanta points out that both are sung in harmony, whereas all other folk songs, except those of Hungary, are expressed in unison. The form of the spiritual is expressed by a leader and a chorus as in the African folk song. These facts, according to Mr. Ballanta, show that the African, on being transplanted into another environment, preserved the same means of musical expression to which he had been accustomed in his native land. The spiritual, although conceived and expressed as is any African folk song, is of a higher order and is said to prove the negro's musical talent to be highly developed in his new environment.

✦✦✦

MR. BALLANTA, along with James Weldon Johnson, an authority on the spiritual, believes that the spiritual, although based upon primitive rhythms, has advanced to its present state of development largely through the spirit of Christianity.

"Christianity," he says, "is the force that has breathed life into the innate musical talent of the African in his new environment. At the psychic moment there was at hand the precise religion for the condition in which he had been thrust. Far from his native land and customs, despised by those among whom he lived, experiencing on the auction block the pangs of the separation from his loved ones, knowing the hard taskmaster, feeling the lash, the negro seized Christianity, the religion of compensations in the life to come for the ills suffered in the present existence, the religion which implied the hope that in the next world there would be a reversal of conditions, of rich man and poor man, of proud and meek, of master and slave.

✦✦✦

"THE result was a body of songs voicing all the cardinal virtues of Christianity — patience, forbearance, love, faith and hope—through a necessarily modified form of primitive African music. The negro took complete refuge in Christianity and the spirituals were literally forged of sorrow in the heat of religious fervor. They exhibited, moreover, a reversion to the simple principles of primitive communal Christianity.

"It is not possible to estimate the sustaining influence that the story of the trials and tribulations of the Jews as related in the Old Testament exerted upon the negro. The story at once caught and fired the imagination of the negro bards and they sang, sang their hungry listeners into a firm faith that as God saved Daniel in the lions' den, so would He preserve them; as God delivered Israel out of bondage in Egypt, so would He deliver them. How much this firm faith had to do with the negro's physical and spiritual survival of two and a half centuries of slavery can not be known.

✦✦✦

"THUS it was by sheer spiritual forces that the African chants were changed into the spirituals; that upon the fundamental throb of African rhythms were reared those reaches of melody that rise above earth and soar into the pure ethereal blue. And this is the miracle of the creation of the spirituals."

Music-1928

MEMPHIS
TENNESSEE
Appeal
MAY 20 1928

Negro Spirituals, So-Called, Are Old English Music

By H. M. DOAK of Cedarnwold.

A night assembly of a conference on teaching and research in social science—or the southern section thereof—held a meeting at the Hermitage Hotel recently. Dr. Paul Radin tried to cast a bit o' radiance sort o' by radio, I reckon, upon what's called the "Negro spiritual." He says, "It is a distorted form of the folk song of southern England during the seventeenth and eighteenth centuries." He may be in the right of it. I don't know. I'm in the dark—dark's the African himself is or was before he turned mulatto.

Learning the piano with a girl cousin who'd taken lessons at Stuttgart and at Leipsig before I could reach an octave—trying on "ole fiddle chunes" by ear, spending six years learning the fiddle by note. I learnt something of music—all knocked out by a federal rifle ball at Shiloh. I spent five years learning how to make real music on the pianola—not player, but the real pianola—learning to perform as if finger-playing. I've more than a thousand numbers by the best classical composers—Bach, Beethoven, Mozart, Tschaikoffsky, Liszt and many more. Early and later—in odd hours of newspaper work, then of United States court clerical work. I've studied music and its history and of composers and of musicians personnel. I really suspected myself of knowing something about music. I never before heard of the "Negro Spirituals."

Dr. Radin says that the negro spirituals heard in the south don't even remotely resemble any African music or verse—"poetry," he says, but there is no negro poetry, nor much verse, although there is some not wholly ungood negro melody. I've heard Fiske University jubilee singers—once when the best people of Nashville gave them a large audience at the Masonic Temple opposite the Maxwell House—sometimes at their own music halls. Some of their songs were very fine—such as, for instance, "Swing Low, Sweet Chariot," and many more. When the Upper Ten of Nashville honored them at the Masonic Temple, 'twas a sort o' "send-off," when they were leaving for a tour through Europe.

Many years ago the musical world was all torn up about "ragtime" music—many insisting that the "clipt-off" or syncopated notes or tones of ragtime were of negro origin—ragtime altogether African music! Studying the subject, going back in time into music depths I found that ragtime had been used in opera for 200 years in France, England and Scotland. Unless my ear's "off the gudgeon, some of the tones in "Il Balen," o "Il Trovatore," of Verdi, are syncopated.

I heard Tagliapietra sing " Balen" at Nashville to "empt benches," with the fine company o Miss Adelaide Phillips—just bac from a tour of all-over-Europe.

If I rightly recall, the "ragtime disputants—who'd carried the view of the negro origin of music syncopation almost to the syncopation of throats—finally "gave u the ghost" and admitted, most them, that syncopation or ragtin in music was all un-African nor bit negro.

I've heard it said that "Swin Low, Sweet Chariot" was one the so-called "negro spirituals. was sung by the Fiske Jubil Singers at the Masonic Temple ju before their departure on their to of Europe. It may have been o number of what are called neg spirituals. Another I've heard w also said to have been of that clas It ran thus:

"She come down de new-cut road
An' I come down de lane;
De las' words I ses to her
Wuz 'Go 'long, Lizer Jane;
Go long; Lize me own true lub;
Go 'long, Lizer Jane."

This doesn't appear to me to su at all in rhythm, rhyme or melo with what are called spirituals.

Many, most of them shallow a absurb—often coming from the i norant, late-taught class slav once called "Po' white trash"—th ories have been advanced and di cussed, generally having a "sho run," as to negro melody. Th were usually located where slav were first landed—at Jamestow Va., or near Charleston, S. C., Savannah, Ga., a few parishes ne New Orleans. A composer and m sician from Vienna—who once h charge of the Metropolitan Ope House of New York, who wro some very good music—unload on the musical world much absu negro or so-called African melo and harmony. Some negro strai had simple melody, rarely any ha mony or very crude harmony.

Mr. Krebhiel, musical critic the Gotham Tribune, one of t best authorities—with whom I' had correspondence on ragtin and other musical subjects, say in a letter to me, "the most mark rhythmical characteristic of the songs, commonly known as 'ra time,' does not derive from negr but from Scotch sources." M Krebhiel further says, "this speci of syncopation was known as t Scotch or Scots snap or catch. became popular in Italian ope airs of the eighteenth century. It a characteristic element of t strathspey reel." Quoting from Muir Wood, he says: "It was grea ly in favor with many Italian con posers of the eighteenth centur for Mr. Burney says in his accou of Italian opera of London, 'the was at this time too much of t Scotch catch or cutting short the first two words of the me ody.'"

I thought the word "ragtime originated in this country—for sounds American. Mr. Krebhi further said in his letter to m "What Wood here says about t psuedo-Scotch music of the XVI century may also be said of latte day 'ragtime' which, especially the 'turkey trot' and 'tango' dance monopolizes the music almost the exclusion of melody and ha mony." Whilst I'm not at all " on" "the Charleston," I've a vagu suspicion that Krebhiel's word may also apply to that curren dance—which has come on th boards and in dance halls sinc years have barred me out of th dance.

I once thought that the Schottische—its measure not wholly unlike the waltz in some bars—wa of German origin. I soon foun that—although most of our danc music of that variety comes fro German composers—it is a German imitation of Scotch strains The great Beethoven wrote a ver pretty bit of music he called a "Eccossaisen," which I've ofte rendered. I was playing on pianol one of Beethoven's symphonies—much of which was familiar to m ear, although I couldn't locate it—when a lady said:

"Why that has a familiar Scotch sound—it's the words and air, sure of Burn's:

"'We're a' a-noddin', a-nid-nid-noddin'—
We're a' a-noddin' in oor hoose at hame.'"

And so it was, easily recognized when I "put my mind to it." Scotland appears to have done much for music—in voice, in song, in dance, in all the arts—in almost everything that's worth anything, scarcely any country more. The "po' niggah"—as he was once called—a phrase now lifted up to negro—has done very little, not even launching the term, "ragtime," as I once thought he did, nor ragtime melody or unmelody, as you will, he was once given credit for by the unknowing. However, he's done the best he could—and that's all any reasonable man can ask. I reckon, as the rest o' the world climbs higher up the "greased pole," he'll climb a few more cubits up, unless the "po' darkey" slips down-pole again.

I've now but a few words yet to add respecting these so-called "Negro Spirituals," which do appear to have been, after a sort of imitative fashion, sung and played by Afric bands, orchestras and jubilee choristers. Whilst I had never heard the name now given these melodies and harmonies, I find that I have heard—sometimes and often greatly enjoying them—all or most of those now called "Negro Spirituals." The report of the meeting at the Hermitage Hotel of the conference on teaching and research in social sciences, says:

"Explaining the question further, Dr. Radin said that negro spirituals heard in the south do not even remotely resemble any African music or poetry"—of course, meaning, verse. "They are English in a form adopted by the negro himself."

Spartanburg, S. C., Journal
Tuesday, May 15, 1928

HALL JOHNSON NEGRO SINGERS ON AIR TONIGHT

Eveready Hour Will Offer Novelty in Its Radio Presentation.

ORCHESTRA WILL PLAY

"In the South," a portrayal of darky days "down home," with the Hall Johnson Negro singers as principal entertainers, will be radiocast by the Eveready hour this Tuesday evening.

The program will be in the nature of a novelty in its radio presentation, inasmuch as it will literally burst upon its listeners' ears without the usual introduction by the station announcer. Instead of such introduction, the audience will hear a member of the Johnson group impersonating a colored preacher and exhorting his brethren to attend an old-fashioned picnic down the river.

From then on the action of the specially written continuity will unfold rapidly, culminating in the congregation's arrival at the picnicking grounds after a steamboat ride featured by group singing, dialogue in humorous and pathetic veins, and some close harmony work by selected quartets. The program promises to maintain the reputation of the Eveready hour for staging productions of unusual character.

The Hall Johnson singers comprice a chorus of eighteen voices, including eight women and ten men. Under the guidance of Hall Johnson, they have made rapid progress in the two years since their formation, to a position of leadership in their chose work, the singing of Negro spirituals. Music critics, including Deems Taylor, praised their singing enthusiastically, on the occasion of their recent concert at Town Hall in New York.

Nathaniel Shilkret will conduct the Eveready orchestra which will accompany the singers. WEAF and associated NBC stations will broadcast the program beginning at 8 o'clock.

COLORED DELEGATES AT AMERICAN FEDERATION OF MUSICIANS CONV.

The 33rd Annual Convention of the American Federation of Musicians just closed a most successful meeting at the Brown Hotel, 4th and decided on Denver, Colo., for 1929. Broadway, Louisville, Ky., and have It was the largest convention ever held by the A. F. of M.. 377 delegates, white and colored, represented various locals from all over the United States and Canada. Some of the colored delegates were as follows:

Verona L. Biggs, local 208, Chicago, Ill.; Roscoe C. Copeland, local 208, Chicago, Ill.; Ray Jackson, local 583, Buffalo, N. Y.; W. H. Smith, local 535, Boston, Mass.; Frederick D. Hawkins, local 471, Pittsburgh, Pa.; Seth S. Gambrell, local 471, Pittsburgh, Pa.; R. L. Goodwin, local 550, Cleveland, O., and James Like, local 587, Milwaukee, Wis. The colored delegates were highly entertained by citizens of Louisville, and wish to announce their hearty appreciation for the hospitality extended them while in the city.

—Signed, Delegates.

LEDGER-DISPATCH
NORFOLK, VA.
May 27

New York Philharmonic For Summer Listeners

Radio listeners will have an opportunity to hear the Philharmonic Symphony Orchestra during July and August. Tuesday and Saturday programs will be broadcast over WJZ and a network of stations during the summer engagement of the orchestra at the Lewisohn Stadium, New York. The concerts begin Wednesday, July 5, and end August 29. The first broadcast is scheduled for Saturday, July 7.

As in the past, the concerts this summer will be varied, with a number of innovations. Many of these will be on nights when the program is being radiated, and listeners are assured a wide variety of classical music, oratorios, choral programs and other combinations of instrumental and vocal music.

Among the groups to be heard are the Hall Johnson Negro Choir, late in July, a quintet of singers in Act II of Gounod's "Faust," presented in concert form, and a group of soloists and choir in the last movement of Beethoven's "Ninth Symphony." Two Schubert programs are scheduled.

RECORD
WILKES-BARRE, PA.
MAY 31 1928

Rodeheaver Helped Popularize Spirituals

Homer Rodeheaver has contributed more to make the negro spirituals popular than any other concert artist. Twelve years ago when Mr. Rodeheaver was helping in Billy Sunday's campaign in New York City it was a rare thing to find a negro spiritual on any of the concert programs. Many of the artists who are now singing in concert came to the Sunday Tabernacle at New York and heard how beautiful these negro spirituals really are and how Homer Rodeheaver used them with such tremendous effect that it brought to their programs a new field of music that had never been used. It is just as rare to-day to find a program of any of the leading artists that does not include a group of these spirituals.

Homer Rodeheaver will sing a group of spirituals at his concert sponsored by Luzerne county Christian Endeavorers in Coughlin high school auditorium on May 23.

SCOTT IN ATLANTIC CITY RECITAL

Afro-American
Baltimore Md.

ATLANTIC CITY, N. J. — Rudolph Gaston Scott made his initial appearance in recital at the Asbury M. E. Church Monday evening, Oct. 9, before a large and enthusiastic audience. The recital was presented in three groups:

Nymphs and Shepherds	Purcell
Where My Caravan Has Rested	Lohr
Beloved, It Is Morn	Aylward
II.	
Lascia Chia Piangia	Handel
Elego	Massenet
Come, Ye Blessed	Scott
III.	
I Stood on the River of Jordon	Burleigh
Stan' Still Jordan	Johnson
Didn't My Lord Deliver Daniel	Johnson

Mr. Scott sang with unusual fervor and pathos. His interpretation of his numbers was above the ordinary for a young artist.

The program was interspersed by numbers from Mrs. Ella Morris, Carl Payton and Mrs. Ella M Scott, all of whom were well received.

Young Scott is a graduate of the Pleasantville High School, New Jersey, and of Lincoln University. At present he is the acting Dean of the Junior College at Palmer Memorial Institute, Sedalia, N. C., where he has taught for the past three years.

He was first tenor of the Lincoln Quintet for four years and has studied for several years under James Westley White, eminent vocal teacher at Greensboro, N. C.

NEW YORK TIMES
JUL 8 1928

LIFE IS LESS HECTIC IN CONSTANTINOPLE

Kemal, Spending the Summer There, Finds Republican Ideas Firmly Rooted.

CITY MOURNS JAZZ KING

American Negro Who Made and Lost Fortunes Died Penniless and in Debt.

By W. G. TINCKOM-FERNANDEZ.

Special Correspondence of THE NEW YORK TIMES.

CONSTANTINOPLE, June 15.—The Ghazi, Mustapha Kemal Pasha, is spending a quieter Summer this year than when he arrived here a year ago officially for the first time, bringing this degraded capital the republican absolution for her sins of omission and commission during the birth throes of the republic.

Last Summer President Kemal's visit ended the studious neglect shown to this ancient seat of the Sultans-Caliph, and Constantinople's mood of gratitude was certainly hectic. Instead of bombs, her liberator received bouquets. Her demonstrations of patriotism were fervid enough to reinstate her in republican hearts, and President Kemal heartily endorsed the spirit of the occasion.

While at first Constantinopolitans were a trifle self-conscious of the amenities they had to offer, which contrast so violently with the austerities of Angora because of their obviously cosmopolitan derivation, they soon realized that the 100 per cent. Turkish republican, with his adopted Western mentality and outlook, was suspicious not so much of the foibles and frolics left by the Allies as of the Caliphate sentiments they fostered during their occupation.

This Summer, however, Constantinople is her normal self, proud that her superb site and climate have attracted the Summer capital of the republic and comporting herself with the quiet dignity of an elderly Turkish lady newly unveiled. Today she has nothing to fear: she has tucked away in the recesses of her ancient heart her reactionary tendencies, along with those Ottoman memories that she is trying hard to forget. And the Ghazi, relieved of the arduous duties of last Summer's welcome, is quietly enjoying her salubrious climate in Abdul Hamid's old palace on the Bosporus.

Jazz King Mourned.

As if to remind us that she still can recognize a Sultan, whether of the House of Othman or the House of Jazz that the local Maxim's typifies in Constantinople, the city is mourning her first and only Jazz Sultan, who died yesterday, most obscurely and in debt, at the French Hospital.

With a charity unlike their Soviet neighbor's, the republicans allowed Sultan Abdul Hamid to end his days in peace in his harem on the Bosporus and today they may glower at his eunuchs when they take the air on the Grand Rue de Pera, the city's Fifth Avenue, unmolested for all their sins and ill-gotten gains. But the American negro, Frederick Thomas, who was to become Sultan of Jazz in the new republic, was picturesquely symbolic of Turkey's emancipation.

If the last Ottoman Sultan-Caliph and his eunuchs were pets of the Allies, so was Thomas, Sultan of Jazz, who was swept into Constantinople with the backwash of white Russians that inundated the sorely tried city during the allied occupation after General Wrangel's defeat. During that hectic armistice period when every one in Constantinople, except the Turks who saw further travail ahead of them, was eager to forget the war, Thomas emerged from the ruck of the city's seething cosmopolitanism as the only real exponent of American jazz.

He founded Maxim's. This cabaret soon became the leading resort in the night life of the city. For talent he drew upon the Russian genius in matters of cuisine, decoration and amusement. The post-war world was jazzing and Thomas saw to it that cosmopolitan Constantinople was not behind.

Made and Lost Fortunes.

The negro soon made a fortune; indeed, he is said to have made and lost several fortunes. He was extravagant and reckless, but, until suddenly Constantinople, with the allied evacuation, died, Thomas always managed to have plenty of money at his command. Although the Russians, as their prolonged stay forced them to exploit their own genius for profitable entertainment, set up rival resorts of greater artistic merit, Thomas held his own at Maxim's because American jazz was the post-war craze.

After the allied evacuation there were poverty and misery enough in Constantinople to discourage expensive amusements. The deserted city was now looking eastward to Asia, where a little malarial village in Anatolia had not only succeeded to her title, but was settling her destinies. But when the republic began its rapid westernization, which included the freedom of social life subsequent to the emancipation of women, Maxim's and its rival Russian resorts began teaching young Turkey to jazz.

But Maxim's never recovered its armistice prosperity and bankrupt Thomas finally left Constantinople to try his fortunes in Angora. But the Russians were there already and the little capital could not support the Sultan of Jazz. He soon became financially involved and last Christmas was jailed for debt. His bankruptcies and imprisonment closed Constantinople to him and it was here he died yesterday, leaving a Russian wife and two children. Though obviously an American negro, Thomas had no passport. It is said that he was a sailor who left his ship at some Russian port in pre-revolutionary days, though none knows how he earned a livelihood in Russia. If jazz is to be honored by some future historian, studying the social changes in Turkey's first republic, then Thomas, who before his death had applied for Turkish citizenship, will probably have his little niche. He certainly taught the first generation of the republic to dance the dances of the West in the memorable epoch that released women from the restrictions of the harem and the veil.

Smugness Becomes City.

Meanwhile Constantinople has slowly become her sedate self. A few resorts remain, chiefly for the benefit of foreign visitors, but none is of the class that the Russians started here and later took with them to the capitals of Europe. Along with Maxim's, Constantinople will remember Russian resorts where taste of a high order in dancing, music, decoration and cuisine was to be enjoyed for a reasonable price.

And the influence left behind by these Russians definitely molded what exists today. The Turkish induction to Western social usage could not have been made under better auspices, for these Russians, the majority of whom represented the upper classes in pre-revolutionary Russia, seldom were guilty of the vulgarities in taste that unfortunately mark resorts of this character.

Today the Queen of the Bosporus is reflecting a bourgeoise smugness which somehow becomes her. Turkish family life, in adapting and assimilating the social traditions of the West, has retained its own tradition of comfort and hospitality.

Doubtless there are fathers and husbands who still vainly strive to enforce the stricter conventions of the Ottoman past, but they are already objects of curiosity and derision wherever they exist. In these cases the epithet applied with an apologetic shrug, 'Ancien Turque,' is adequately and humorously received.

Now that the Ghazi has shown his preference for Constantinople as a Summer resort, the city looks to its republican future with equanimity. The Presidential yacht sails the Bosporus almost daily, unexpectedly touching at the villages that are Constantinople's European and Asiatic suburbs, and the Ghazi surprises little resorts where a younger generation that knew not Thomas, Sultan of Jazz, is dancing steps it never recognized as anything but Turkish republican, though the tunes still come from America. Here the Ghazi, who is fond of dancing, occasionally awes some Turkish flapper by inviting her to the floor.

Thus is Turkish republican history being made by a dancing President who, for all the adulation lavished upon him as the deliverer of his country, intimately identifies himself with the people. And Constantinople, with her imperial memories of lèse-majesté, of strict, fanatical Moslem conventions, flatters herself that she is no less republican than her successor, Angora.

NOTED WRITER COMMENTS ON ORIGIN OF JAZZY MUSIC

Defender
Chicago
Ill
Sep 8-28

The controversy as to the beginning of jazz music has been entered by Carl Sandburg, will-known writer, poet and contributor to newspapers, when he recently wrote an article in the Chicago Daily News on the origin of the music. The writer said:

"If we go back 80 or 90 years to the slave [illegible] in Congo square, New Orleans, we [illegible] of one of the beginnings of jazz music. Contributions to the origin of jazz are many, yet one of the leading motifs came out of life in its ecstatic moments.

"Edward Larocque Tinker in 'Toucoutou' [illegible] jazz age orchestra in Congo square as follows: 'An old Santo Domnican sat astride a section of a large hollowed tree and beat with the palm of his hand and then his fingers upon the stretched skin. He produced a splendid savage rhythm. Beside him sat a younger man who beat a staccato counter rhythm on a very much smaller drum. A tin whistle, an accordion and a fiddle were played by three other men, still another rattled a gourd that had been partly filled with pebbles or grains of hard corn.

"'One tooted a wooden trumpet, shaped like the horn of a cow, but the strangest instrument of them all was half the jawbone of a mule with all its teeth staring from their sockets, which a little, bow-legged, wide-grinned Congo held in one hand while he scraped an enormous brass key up and down the teeth with the other, making a sound reminiscent of the wooden rattle of the Spanish 'serenos.' The men and women collected around this orchestra were no field hands, but the elite of slave society—the house servants; and they were about to dance the 'Congo,' sometimes called 'calindu' or 'danse creole.'"

TIMES
LOS ANGELES, CAL.
JUN 28 1928

Negro Music of All Ages to be Heard at Shrine

A review of negro music from its simple beginnings to the present will be given at Shrine Auditorium Saturday night. The entertainment which has been arranged for the delegates and visitors to the convention of the National Association for the Advancement of Colored People will depict the history of negro music from the plantation melodies and spirituals of slave people, through jazz to the semi-classical and classical musical development of the most advanced members of the race.

The music will be furnished by a negro chorus of 300 under the direction of Elmer Bartlett, Mrs. A. C. Bilbrew and J. B. C. Jones. Miss Carolyne Snowden and forty girls will appear in forty negro dances; the Bilbrew Quartet, Florence Cole Talbert, dramatic soprano; Henry Starr, Cliff Ritchie and impersonations of well-known negro theatrical stars by Roberta Hyson, Carolyne Snowden, Sam McDaniels, Strutt Mitchell and Oscar Smith with music by three colored orchestras; the Quality Serenaders, Kennedy's Syncopaters and Speed Webb's Melody Lads will complete the program.

Music-1928

GRAPHIC
La Grange, Ga.
SEP 21 1928

THE NEGRO SPIRITUAL

The Negro Spiritual has, in late years, become part of our general, if not of our sacred, literature, as expressing the emotions and longing of a race physically limited by the civilization of the day. It is because of its appeal to all human emotion that has not been alloyed with the materialism of a succeeding civilization that it has been taken over in our song and story, and it may not be amiss to discuss the spiritual briefly in these columns. As it is quoted in The Christian Observer, a Presbyterian weekly published at Louisville, Kentucky, Prof. Frederick Hall, director of music of Clark University, tells something of the origin, nature and history of the negro spiritual, thus:

"The spiritual had its beginning in the heart of the negro as he labored in the fields of the South. These songs are outbursts of religious fervor, and in many cases are influenced by conditions which surrounded the people in whose minds they were born.

"They are called spirituals, jubilees, melodies, folk songs. Either name is correct. They are called jubilees because of the ray of hope that is exprest in each. Regardless of how sad the song might be, or how miserable the conditions surrounding its birth, there is always found in it a definite pointing to a great day of jubilee when all sadness will be turned into gladness. They are called spirituals because of the deep religious feeling they express. They are called melodies because of the striking melody built upon a scale that was originated by the slaves. When a new song was born it usually began with a new melody hummed by one person. After the tune was caught, the whole group or congregation would join in, increasing the strength of the melody and adding harmony. These songs are called folk songs because they satisfy the scientific definition of folk song, which definition is too well known to mention here.

"The negro spirituals express a sympathy of feeling between words and music not always found even in the compositions of learned musicians. In many songs that we see to-day the tune gives one idea and the words another. In the spiritual the words spoken convey a certain idea, and the tune sung or played gives a similar feeling. For instance, the originators of these songs would never have taken words such as 'Nobody Knows De Trouble I See,' and set them a happy tune like 'Every Time I Feels the Spirit.' In every instance words and music harmonize, and herein lies a thread of real artistry.

"Some of these songs are sad and some are happier. This is true because of the difference in living conditions of the people who originated them. In different sections there are different words and slightly varying melodies of song that originally were, the same. This is true because at first the songs were not written down; but carried from place to place in the minds of the negroes, and very frequently a new condition caused a slight change of the song.

"These songs are deeply religious and should not be sung in such a way as to cast laughter or ridicule. Instrumental accompaniment always spoils the effect of the songs, and sometimes robs them of their identity. They can be sung artistically and according to all modern rules of vocalization and choral expression without being robbed of their real simple meaning.

"The spirituals show the character of the people in whose hearts they had their being, expressing patience, simplicity, sincerity, and the firm belief in the God of all mankind."

—Literary Digest.

Marian Anderson Sings In London

By The Associated Negro Press

London, Eng., July 25—The English papers have been lavish in their praise of the work of Marian Anderson, the celebrated contralto, who has been studying for sometime in London. Miss Anderson appeared in her initial recital in the famous Wigmore Hall, on the evening of June 1[illegible], her program including songs and ballards of Purcell, Martini, Schubert, Caldara, DeBussey, Schumann, a group of Negro Spirituals, and songs by the eminent English composer, Sir Roger Quilter.

Miss Anderson is broadcasting a varied program over the radio in London on August 7.

Musical critics of London are loud in their acclaim that Miss Anderson is destined to become the world's greatest contralto. She is expected back in this country in the early fall, when she is booked to appear at the Academy of Music under the auspices of Nu Sigma, the Philadelphia Chapter of the Phi Beta Sigma Fraternity.

Hartwell, Ga., Sun
Friday, August 3, 1928

PARISIANS CHARMED BY NEGRO SINGERS

W

Old Time Songs From Land of Cotton Becoming Popular in France.

The old time songs from the land of cotton are becoming more and more popular in France, even among people who do not understand a word of them.

The Fisk Jubilee Singers, a negro quintet from Fisk University in Tennessee, has visited Paris three times in the last six months and packed audiences applauded each appearance. In former years they were content if Paris provided an audience for one concert. They spent part of the winter on the Riviera, where the audiences were mostly British and American people.

In Paris, however, more than half the seats at each concert were occupied by French.

MANUFACTURER RELEASES NEW NEGRO RECORD

(From Kansas City Call)

Kansas City, Mo.—Winston Holmes, proprietor of the Winston Holmes Music Company, and president of the Merit Record Company has recently completed a new race record which binds fair to become one of the most sensational sellers in the talking machine field.

The record which was made for the Gennett Company is called "The Long Lost Lover," and besides being a poignantly beautiful melody, is made unique by a whistling and yodeling accompaniment by Mr. Holmes himself. The growing demand for this record seems to have its being in the fact that it is the very first of its type; and colored people are anxious to have one not only for its beauty and its intrinsic value, but because it marks an epoch in Negro progress.

The fact that Mr. Holmes has succeeded in attracting national attention in his work is not surprising when it is remembered that he is perhaps the first Negro in the United States to own a fully equipped music house. And for many years Mr. Holmes has been the cause of the succes among many now very famous race singers and musicians.

It was through the efforts of Mr. Holmes that Trixie Smith got her chance with the Black Swan company and that Lottie Beaman made such a smashing hit with the Paramount Record company. Also Mr. Holmes trained and took to Chicago Bennie Moten's original orchestra where it scored the hits that have lead to Moten's present eminence in orchestra worlds.

Helps Ada Brown

Mr. Holmes is perhaps the only Negro to secure a contract on the Orpheum Circuit from Kansas City. This contract was given to Ada Brown through his training and efforts. Clara Hearn, popular new "blues" singer, and Lottie Kimbrough are also stars through the Holmes training and promotion.

Another interesting bit of history is that the first of the now popular sermons records was made and placed on the market by Mr. Holmes who has since seen the idea attain tremendous proportion among the white companies. Also Mr. Holmes introduced the whistling, yodeling effect which scores so heavily in his new record the "Long Lost Lover" and that idea too has spread rapidly to the white artists. Rev. J. C. Burnett preached the first sermon record for Mr. Holmes and since has become internationally famous.

As has been said Mr. Holmes is the proprietor of the best music store in Missouri, and probably in the United States. His place is one of the most modern and completely equipped music houses in the country. Nothing in musical merchandise whether large or small, whether a string for a "uke" or a high class radio, is lacking. His shop contains sound proof rooms where his customers may hear records played without outside enterference.

Mr. Holmes also maintains a complete musical repair shop, and is an epert piano tuner, as he was for many years connected with the Starr Piano Co., in the capacity of piano expert.

Mr. Holmes, and his wife Mrs. Addie Holmes also give instruction in vocal and instrumental music. As has been stated many of Mr. Holmes pupils have been enable to make good through his training.

In the near future Mr. Holmes plans to make a series of records with George Lee's Orchestra, In the opinion of the "mastermusic man", Lee's orchestra is second to none and he feels that his records should go over "big."

Mr. Holmes showed the Call representatives the volume of out of town orders he receives daily, especially for the remarkable record "Long Lost Lover." He says that he not only does a mail order business in the state of Missouri, but in many other states as well."

TIMES
TOLEDO, O.
NOV 4 1928

Negro Tenor Making First Appearance

Toledo To Hear Noted Singer In Fine Program.

His Concerts Events

Spirituals Are Art, Declares Rare Exponent.

Toledo will have its first opportunity of hearing the world renowned Negro tenor, Roland Hayes, Monday evening at the State theater, this event being the second of the City Concert series. This will be Hayes' first tour in the United States. In many cities an annual concert by Roland Hayes has become the rule.

In an interview in Amsterdam, Holland, Roland Hayes describes the spirituals:

"People always consider me a singer of spirituals; that is not quite right, what moves me in the spirituals, also moves me in Schubert. Not the fact that they were composed by Negroes, but that inspiration which fired the Negroes to create them just as Schubert was inspired. Not the stove but the fire inside of it. I only consider a furnace good if it turns into fire when it is burning."

"The Negroes that became Christians and heard and understood God's word first did not dare to speak to Him in their art. They did not dare to venture to call to Him directly. Yet they felt the need thereof—they were slaves and suffered as deeply as any human being possibly can and all they craved was deliverance and peace.

"Thus the spirituals came into existence, the leader sang them, created them in his church and the whole community sang them with him. It wasn't art that hit straight at its mark—it was a quiet trailing melody with endless little delicate turns. Your musicians know this: the flexibility of the voice is so subtle that it can be measured in one-fourth and one-eighth tones. The Negro that sang then did not care to look up and ask, he sang in deep devotion, unbounded humbleness and worship and created that quiet flexible line. It was as if he tried to surround God with his helpless love, his guileless hope—he did not approach God—he did not endeavor to call to Him in his song and prayer, he just surrounded God, face averted, with his art.

"When this came up all other music was forbidden. The work songs and all profane music were prevented and considered a blasphemy. In the community where I was born nothing but spirituals were porformed. In my youth there was no question of blues and jazz. Those were looked upon as oaths. They have no great value. They can interest us highly (as Stravinsky can) but it does not give us the radiance that lives forever in the old art, the old spirituals.

"You must not listen to the singer only—he is just a mediator; not to the spiritual, primitive although delightful as music—those also are only means of expression. But to the spirit—that is the only value, and that must be placed highest.

Gradually the sentences become meditation. In the perfect purity of the moment the words come softly half uttered; Thus it is with all art with all life. Not the matter is important because all materiality entails disappointment and sorrow. We hear voices, many voices, and one does not know which one to follow. They all seem right. . . To know the value, the value in art, the value in life. . ."

Roland Hayes' program will be divided into four types of some old Italian, German Leider, a group of English songs, and a group of spirituals.

Remaining tickets for the concert are on sale in the Nicholas building lobby.

EVERY EVENING
WILMINGTON, DEL.

NOV 17 1928

U. S. TOUR BEGUN BY ROLAND HAYES

Negro Tenor to Sing Here Friday in the Auditorium.

Roland Hayes, noted Negro tenor, who will sing in this city next Friday night in the Auditorium, Eleventh and Monroe Sts., began his fifth annual American tour last week, singing to capacity audiences in Toledo, Detroit, Wellesley, and Boston. Following his Boston recital, the critics of that city were as usual prolific in their praise of the wonder of his singing.

Wilmington evidently is eager to hear this remarkable singer. He will be presented under the auspices of St. Peter's M. E. Church, of which the Rev. Daniel Lyman Ridout is pastor. Tickets are now on sale for the Hayes recital, and may be purchased at Robelen's, 710 Market St.; Gewehr's, 216 West Ninth St.; the Bee Hive, du Pont Building, and the St. Peter's parsonage, 1731 West Fifth St.

Owing to the large number of out-of-town persons who will attend the recital, Wilmingtonians are advised to reserve their tickets ni advance of the concert.

TIMES
INDIANAPOLIS, IND.

OCT 30 1928

INDIANA NEGRO MUSICIANS HOLD PARLEY NOV. 30

Plans Made for Two-Day Convention Program at Lafayette.

The third annual convention of the Indiana Association of Negro Musicians is to be held in the Lincoln high school at Lafayette, Ind., Nov. 30 and Dec. 1, according to announcements.

A students program is planned for Friday afternoon under the direction of Miss Mae Clements of Indianapolis. At night welcoming exercises are planned for the delegates at the Bethel A. M. E. church. A special musical comedy of local talent will be the attraction.

The orchestra contest will be held Saturday afternoon, in the Lincoln high school, at which time the new talent program is to be presented. The orchestra ensemble is to render the Beethoven suite under the direction of Mrs. Ella Dennis of Richmond, state director of orchestras.

Oratorio Scheduled

The oratorio, "The Seven Last Words of Christ," is scheduled for Saturday evening under the direction of Miss Blanche Patterson of Crawfordsville. Mrs. Clara Hill and Wallace Wolfolk are to assist.

Officers are Miss Ellen V. Thomas, president; Miss Ida Montgomery, Anderson, vice-president; Mrs. Lillian M. LeMon, executive secretary; Miss Ethel M. Hyte, Terre Haute, secretary-treasurer; Mrs. Clara K. Hill, assistant secretary; Theresa H. Genus, publicity, and Miss Mae Clements, chairman of student section.

"Why Support the Democratic Party," by Attorney Forrest W. Littlejohn, and "Why Support the Republican Party," by Mrs. Ida P. Liston, are forum topics scheduled for Thursday night at the Y. W. C. A.

Officials announced the change from Wednesday to Thursday night on account of Halloween activiites. Advanced information indicates the largest attendance of the season for this meeting.

Pythians Hold Festival

Winter activities of the Monday Luncheon Club began Monday with a program and luncheon at the Martha Ann tearoom, 446 Indiana avenue. Invitation is open to men of the city upon proper enrollment and payment of membership fee.

The club program proposes to deal with current questions vital to the Negro group. Attendance is limited to members except on guest days.

Wallace N. Waugh is president; Dr. L. B. Meriwether, secretary, and Dr. Guy L. Grant, treasurer. Meetings of the club will open at 12 noon each Monday and close promptly at 1, according to officials.

Twenty-four Pythian organizations began the long-heralded fall festival Monday night at the K. of P. hall, Senate avenue and Walnut street. The program is to close on Saturday night, according to officials.

Invitations have been sent to the various fraternal organizations of the city to be present tonight, fraternal night, as guests of the general committee. Short talks are to be made by representatives of each order, which will be followed by a fraternal "love feast."

Quartet to Give Concert

The Y. W. C. A. quartette is scheduled to appear at the Friends church, Thirteenth and Alabama streets Nov. 7. Nov. 13 an engagement is to be filled at the Friends church at Danville, Indiana.

Members of the quartet are Mrs Martha Hill, Mrs. Selma Harry, Mrs. Viola Wilson and Mrs. Willa Johnson.

Private funeral services were held Sunday at the home of Mrs. Bessie Holliman, 1847 Boulevard place, daughter of Mrs. Mary Mosby who died Saturday morning at the home. The Rev. R. L. Pope officiated.

Mrs. Mosby is to be buried at the family home in Harrodsburg, Ky. Those who survive are: Brs. Bessie Holliman, Mrs. Rosetta Reese and Mrs. M. A. Morgan, Harrodsburg, Ky., daughters; George Mosby, Boston, Mass., a son and Mrs. Winona Ayres, granddaughter, Detroit.

Chorus to Rehearse

Evangelistic services began Monday night at the North Indianapolis Baptist church of which the Rev. F. F. Young is pastor.

Meetings for the week will be conducted by the Rev. Orlando Mitchel and the Rev. J. T. Highbaugh.

A chorus of 500 voices is to be presented in a music festival at the Y. M. C. A. at an early date. The first rehearsal will be held tonight in the Y. M. C. A. auditorium.

Leading social organizations of the city are promoting this festival, the singers for which are to be trained by J. Harold and Mrs. Brown. All choirs, choral societies and interested persons are invited to join, stated officials.

Fund Meeting Set

A boosters' Community Fund meeting is planned for Sunday, Nov. 4 from 4 to 5 p. m. in the Y. W. C. A. parlors.

A special speaker will address the captains and workers. Refreshments will be served.

The Y. W. C. A. campaign committee will meet at the building Nov. 1. Mrs. Susie Moten is chairman.

The high schol girl reserves committee meeting is scheduled for Nov. 3 at 2. Miss Emma Allison is chairman.

Mrs. George Morgan and son of Chicago are visiting here, following the death of Mrs. Mary Mosby.

N. Y. SUN

JUN 30 1928

Negro Quartet and Tenor on Air

CHAUNCEY NORTHERN, young negro tenor, who successfully interpreted the title role of the opera "Othello" in Naples, Italy, recently, and his four brothers, who comprise the Northern Brothers Quartet, will be heard as guests artists of the New York Edison Hour's "The United States of America" program, to be radiocast over WRNY Tuesday evening at 8 o'clock.

These five brothers are well known to radio and concert audiences of New York and other cities in the East, having sung in recitals and churches under the auspices of Hampton Institute. They were selected by the American Federation of Churches to assist in their campaigns in 1923 and 1924, appearing in the metropolitan churches and also singing on the radio. Their most recent appearance in New York was at the Waldorf-Astoria.

The program of the guest artists will include solos by Chauncey Northern and quartet numbers spirituals and characteristic negro melodies, which are recognized as true folk music of this country.

The Edison Ensemble, under Josef Bonime, will interpret the musical spirit of this country through the works of Herbert, Hadley, Sousa, Nevin, McDowell, Youmans and Dvorak's "Indian Lament."

This is next to the last program of the "Music Map of the World" series, which for the last nineteen weeks has been giving the music of forty or more different nations.

Pittsburgh Tenor Studying in Paris

Ralph E. Banks, Protege of Titta Ruffo, Noted Baritone

PARIS, France, July 28.—Ralph E. Banks of Pittsburgh, Pa., who spent fifteen months studying voice at Rome, Italy, has come here to continue his studies. While in Rome Mr. Banks studied under Signor Alfredo Martin, and came in contact with Battistini, the most noted singer of his day. In company with Signor Martin, Mr. Banks spent a whole summer with Battistini at the Baths of Monta Cattino.

Mr. Banks is the possessor of a remarkable baritone voice, and has received very fine praise from Battistini and Titta Ruffo, baritone of the Metropolitan Opera Company of New York City. He is a protege of Titta Ruffo, and has two autographed photos of him, one of them with the inscription: "To [illegible] young baritone, Ralph Banks, of the magnificent voice." He was entertained by Titta Ruffo several times in the villa of the latter at Rome.

While in Italy Mr. Banks studied the German Lieder, and the French, Spanish and Italian operatic repertoire, and will continue the same in France, specializing in French diction. He speaks Italian fluently.

Mr. Banks studied at the University of Pittsburgh, and is a graduate of Howard University. The great inspiration of his life, he says, is Col. Charles Young, of whom he was a warm personal friend. He met Col. Young at the S. A. T. C. at Wilberforce University, and has many letters from him in his possession.

He expects to return to America in December to coach under Signor De Luca of the Metropolitan Opera. His first concert is to be given in America under the auspices of Titta Ruffo, he says.

Up to the present he has had several offers to appear on the concert stage but has refused them all, waiting until the end of his studies. He is alive with ambition and says that his aim is to be "a great concert artist and to blaze a new way for Negro artists."

Music - 1928

Miss Mildred Greenwood Wins Wide Recognition

Independent
Atlanta Ga.
7-19-28

Well Known Atlanta Young Woman Winning Wide Recognition As Artistic Pianist

Miss Mildred Phillips Greenwood, accomplished pianist, is rapidly gaining favorable recognition from leading critics, and is considered as one of Atlanta's best. She has recently appeared in two recitals that deserve creditable mention.

On Monday, July 9th, she was brought to Athens by Professor Harris, principal of the High School and director of the Summer Normal with which the University of Georgia is affiliated. The recital was the first of its kind for the Summer School and proved a success in every way. The school auditorium was crowded, and the audience was very appreciative. Among those present were members of the concert group soon to give grand opera productions for the summer schools. These artists of international reputation, along with many other music lovers, expressed their delight in the program and congratulated Miss Greenwood upon the powerful and pleasing manner in which she rendered all her numbers.

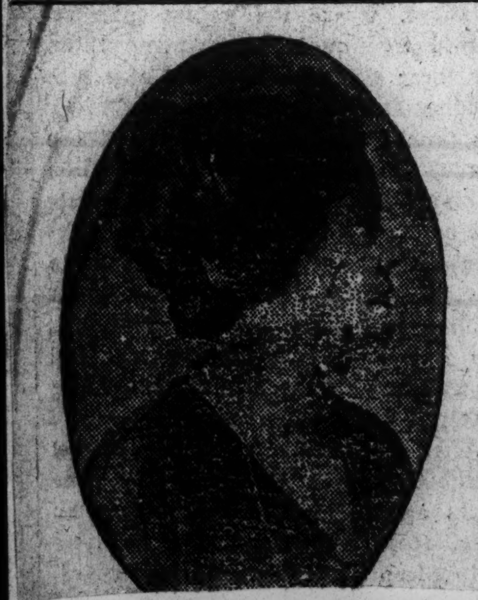
Thursday, July 12, the second recital was given at the residence of her teacher, Hugh Hodgson. Here were present many of Atlanta's leading pianists and musicians. All expressions regarding the renditions were favorable and her teacher said that she had never played so well before. At the end of one of the difficult modern numbers he yelled aloud "Bravo."

The same numbers appeared on the program of each recital. The first group consisted of Bach Prelude and Fugue in C Minor and Mendelssohn's Minor Prelude; the second number was the Mozart A major D flat sonata; group number three included a Chopin prelude, his D flat major Nocturne and his Fantasie Impromptu; the modern group, which was next, included Soro's Andante Appasionata, Mousorgsky's Hopak, Debussy's Sunken Cathedral and Claire de Lune. The last number was the brilliant Liszt Polonaise in E major.

Atlanta is justly proud of Miss Greenwood, and congratulates her upon her accomplishments. The fact that a Southern white teacher of wide reputation serves along with his wife as host on the occasion of a recital by a Negro pianist shows that the pianist must be worthy, and that music must be the art that knows no color line.

AS IN A LOOKING GLASS

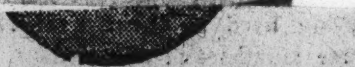
Alice Dunbar-Nelson



Eagle
6-15-28
Washington D.C.

TO go to New Orleans is to step at once into an Old World atmosphere of culture, charm, cosmopolitanism. It is so essentially not a typical American city, either northern or southern that its delight is unwearing, like the fragrance of rare perfumes.

The musical atmosphere of New Orleans is one of its chief charms. We are reminded that grand opera on the North American continent began here, and has been for over a century the common fare of the natives; that some of our foremost musical geniuses hailed from this



city, as well as some of the most striking of the folk songs and dance rhythms of the Negro, later vulgarized and popularized.

*** *** ***

MUSICALLY one personality for years dominated New Orleans. For forty years the outstanding figure in the musical and artistic life of the city was William J. Nickerson, whose death a few months ago was a shock to the entire community, white and black. His biography is a musical history of the Negro in New Orleans for the past generation. He was born in New Orleans in 1865, and educated in the city, graduating from Straight College. He studied music, violin, piano, solfeggio, under Prof. L'Enfant, the veteran director of the orchestra of the French Opera. To say that you had studied under Prof. L'Enfant was an open sesame to the musical world of a generation ago. Mr. Nickerson was an apt pupil, and it was not long before he was organizing orchestras, arranging concerts, directing the musical life of the city, urging his scores of music pupils to make of their music a living, pulsing, artistic thing. He was ever on the alert for genius, and when he discovered one in the person of a lad named Eddie Moore, poor, but brilliant, Mr. Nickerson set about trying to give Eddie the kind of musical opportunity the youth craved. Among his music pupils the master formed an "Eddie Moore Club," and one or two brilliant concerts soon netted enough to send the lad to Stuttgart, Germany. The "Eddie Moore Concerts" became a semi-annual classic. New Orleans waited for them, looked forward to them, for they were always brilliant. Eddie Moore's expenses were paid, a piano purchased for him to have in his lodgings in Stuttgart so that he might practice. Golden reports came from the conservatory, and from his masters. His untimely demise cast the city into gloom, but the Eddie Moore Club bravely brought his body home from Stuttgart and paid him last honors.

*** *** ***

THIS was but one of Prof. Nickerson's activities. He had been made Director of the Department of Music of Southern University, a position which he held for nearly thirty years, or until the school removed from New Orleans to Baton Rouge. He had organized a woman's orchestra, a novelty in that time, modeled after the famous Fadette Orchestra of Boston. He had a mandolin and string orchestra, he organized the "Nickerson School of Music" in 1914, in which he was assisted by his daughter, Camille Nickerson, a graduate of the Oberlin Conservatory of Music, and now teacher of music at Howard University. The professor devoted himself to the bringing of famous artists to New Orleans, presented under the auspices of his music pupils organizations.

*** *** ***

ONE of the famed events with which he electrified the city was the presentation at once of the famous concerts of Edmond Dede, after his absence in Paris for almost a generation. Monsieur Dede, a black man, a native of New Orleans, had been sent to Paris to study the violin, probably before Prof. Nickerson was in the cradle, another Eddie Moore case, but unlike the luckless Eddie, he remained strong, successful, and made Paris his home. He played first violin in the orchestra of the Paris Opera. It was Prof. Nickerson,'s idea to have M. Dede revisit his old home after an absence of a generation in order that the people might hear him play. It was a gala occasion, a night of nights, and older New Orleans still whispers about it with bated breath.

*** *** ***

THE semi-annual concerts sometimes were alternated with operas, for instance The Chimes of Normandy was given with the accompaniment of the Female Orchestra. It was always a delight to the people to see the young girls proudly struggling with the bass violin and the 'cello. And the colorful Spanish costumes of the Mandolin Club never failed to thrill.

Prof. Nickerson took his orchestra and mandolin club to Atlanta when the famous Negro Congress met, and furnished the music for that historic occasion. So pronounced was the hit that they were emboldened to make a tour, as far north as Chicago, where enthusiastic audiences turned out to greet the girls who were not only pretty, but knew their music.

The graduates of the Nickerson School of Music are a part of the musical life of the city now; they have studied in all the conservatories of the country; they are teaching music in schools and homes, and all seem imbued with the spirit of the indomitable master.

*** *** ***

THE professor was a composer as well as an organizer and teacher. All New Orleans marched during the Spanish-American War to the tune of "The Departure of the Ninth U. S. Cavalry." The tune was martial, stirring, and found its way north, and was popular. Then came the Great War, and the recruits in New Orleans marched away to "The Colored Soldier Boys of Uncle

Sam." There were also songs, pieces for piano, and for the violin. Some are lost; some are forgotten. Many live only in the memories and musical albums of his loving pupils.

The professor found time for inventions. A muffler for the piano—designed to make the practice of music pupils inaudible to the rest of the household, is one, and a mandolin attachment for the piano is another.

A remarkable character was this William Nickerson. His impress upon the old city among its Negro population will linger for many a year. Traditions will grow up, have grown up around his life, and his influence, that will last for many a year. A fine, strong, dominant figure in the musical life of a musical city.

Talented Singer Will Give Recital At Bethel Church

MISS ARTYE MEKA HENRY, popular Houston and Prairie View College soprano, who will appear in recital at Bethel Baptist Church, Andrews and Crosby streets, Wednesday night, July 25, is one of the most promising young singers of the race in Texas, having starred with the state college chorus and mixed quartet during the past session.

Miss Henry is a graduate of the Washington High School of this city, where she won fame as a singer; and she also served as the leading soprano in the Bethel Sunday school choir.

She possesses a voice of rare charm and exquisite beauty and has both range and flexibility to a marked extent for one so young as she is.

Her program on next Wednesday night, which is under the auspices of the Bethel B. Y. P. U., should be attended by a capacity house, for she is worthy and deserving of it. Tickets are now selling for the concert, viz: Adults, 25c; children, 15c.

NEW BOOK OF SPIRITUALS OUT

Florence Cole-Talbert, Carl Diton, Mayor N. Clark Smith, Edward C. [illegible] W. [illegible] among the noted composers who have contributed to the new compilation of spirituals, fraternity and sorority songs and patriotic melodies newly on the market

The book, published by the Progressive Book Company, contains some of the most popular of the songs listed, all musically correct and admirably collected,—one could secure no better work for general use. All of the songs are arranged for choruses, medium in range and difficulty, melodious and tuneful. A really superior collection.

MUSIC

By EDGAR T. ROUZEAU.

The Negro Spiritual

While perusing the commentaries of a number of fellow scribes, we are reminded that Negro spirituals will soon become a memory if quartettes and other singing units possessing no knowledge of tradition and little whatever of musical rhythm and cadence persist in contorting these themes to suit their own moods and machinations.

Undoubtedly the lamentable fact that Negro spirituals are not being sung to the music to which they are best suited cannot be denied; but we also contend that the Negro spiritual has not suffered any more than jazz and other music contorted by ambitious but untrained artists seeking to achieve originality in an effort to frustrate competition.

Amsterdam News

N.Y.

Not so long ago we watched the antics of the players in a local dance orchestra as it dispensed a jazz number, and at its conclusion we were more than convinced that jazz music as originally conceived has been either enhanced or degraded—as you will—by unutterable innovations.

The fiendish fiddler writhed like a person in pain and swayed from side to side like the Tower of Babel in a western gale while balancing the bow on the tip of his nose. The clarinet player blew his instrument into the floor, while the saxophonist whined, shimmied and moaned.

The fellow with the trombone made gurgling sounds and stabbed at the ozone while he stared wild-eyed at empty space. The cornetist imitated everything from the anaemic symptoms of tuberculosis to the sensuous whining of a girl in love.

In the meantime, the trap-drummer "dum-de-de-umed," cavorted around and made ugly grimaces as if he had just seen his own ghost. He cackled like a hen, brayed like a donkey, blew whistles, rattled bones and shells and then smiled like a hyena at the seemingly crazy pianist, who was trying his best to stick his fingers through the piano keys.

If that is jazz and it is tolerated by the music public, why can't we have some innovation in the rendition of Negro spirituals? After all, the Burleighs, Detts, Johnsons and Cameron Whites are few in number; the fund available for musical culture is also scanty, and the opportunities to appreciate good music with a perfect balance of notes based on its traditional values are few and far between. Give the amateur quartettes a chance, remembering that if necessity is the mother of invention, then competition is surely the father of genius.

Hall Johnson Choir Appears at Carnegie

The Hall Johnson Negro Choir appeared Saturday evening at Carnegie Hall in conjunction with Josef Hofmann, one of the greatest piano virtuosos of all ages; Martha Phillips, soprano, introduced to the audience as Jenny Lind the second; Misha Livshutz, violinist-composer; William H. Margrave, baritone; Sergeant Alvin C. York, the renowned individual World War hero, and Kathryn Kerin and Walter Golde, accompanists, all co-operating in what was known as the Tenth Anniversary Armistice Celebration, under the auspices of the Capt. Belvidere Brooks Post No. 450 of the American Legion.

The Hall Johnson Choir made its characteristically fine impression and was warmly received. It sings with excellent ensemble and very fine diction, coupled with lightning speed, surely a model especially for other Negro organizations in this respect. Several members took bits of solo parts, one of these being the possessor of a very beautiful voice.

To the thinking Negro, however, who probably knows how to appreciate the sheer pathos of Negro music more so than the Caucasian, it would likely not be so clear why the Spirituals were taken so rapidly and why so much effort should be made to inject humor into them by this organization. This, I believe, is the explanation: The audiences that have raised the status of this fine organization, and who alone give it economic support, have within their constituency people who are interested in the ordinary untutored Negro voice, and so the Hall Johnson Choir must retain two types of Negro voices, that everybody may be pleased.

The organization, beyond a doubt, served as a fine bridge between the popular classic numbers that were rendered by the diverse soloists and the final address of Sergeant York, Tennessee mountaineer, who, in the course of his remarks, in behalf of the financial support of schools he is fostering in the county in which he was reared, not only ruined the King's English, but frankly told the audience that he realized he was doing it!

Dr. Walter Damrosch, as master of ceremonies, spoke very warmly of Negro music, and I have every reason to believe that he was sincere.—CARL DITON.

Carl Diton Tells Of 35,000 Mile Tour

Talk By Eminent Musician Feature Of Musician's Conference Here.

DETROIT, Mich.—(NAP.)—A talk by Carl Diton concerning his 35,000-mile tour over the country was one of the main features of the annual convention of the National Association of Negro Musicians here this week.

Afro-American

The meeting lasts from August 28 to 31 inclusive, with Mrs. Ruth Perry Shaw as chairman.

The programs are to consist of the massed choirs of the city under their various conductors upon the first Sunday afternoon, closing with a grand chorus under the direction of Prof. J. Wesley Jones, Chicago. Various national officers and soloists will appear at the churches Sunday morning. The Detroit Branch night program, the delegates' program, the new talent program, the junior branch program, and the artists' program, will comprise the schedule for the period of the convention.

Lecture and [illegible] sessions, as well as demonstrations in teaching the various instruments, will be held in the mornings.

NEGRO SPIRITUAL SONG GROWS OUT OF FLOOD

Typical Negro Song Is Noted by Red Cross Workers.

West Palm Beach, Fla., October 24.—(AP)—The official files of the American Red Cross usually freighted with long lines of dry figures and other necessary data on missions of mercy, today also embossed a plaintive negro spiritual.

Like Topsy and all genuine spirituals, the chanting melody "just growed" among the negroes around the camp fires of the Lake Okeechobee district, where upwards of 2,000 were killed in last month's hurricane.

Two of the many spontaneously composed verses and the chorus follow:

10-25

"On the sixteenth of September
In the year nineteen and twenty-eight,
God started riding early,
And he rode till very late.

"He rode out on the ocean,
Chained the lightning to his wheel,
Stepped on the land at West Palm Beach,
And the wicked hearts did yield.

CHORUS.
"In the storm, Oh, in the storm,
Lord, somebody got drowned,
Got drowned, Lord,
In the storm!"

W

BRAZIL ADMITS TANGO'S OURS

NEW YORK, (ANP.) - Dispatches from Rio de Janiero, Brazil, tell of certain musical conferences which have recently been held in the offices of the American embassy there, with the American ambassador, Edwin V. Morgan, as host.

At the latest of these conferences, Mme. Renato Almeido, celebrated among Brazilian talent and musical interests, was the principal speaker. She talked on American music and claimed that the tango was orginated by Negroes.

Her claim is that the tango was first placed by colored carnival clubs in the River Plate cities. When white society boys discovered that white society girls, with servants accompanying them, were attending these dances, they formed clubs and adopted the dance. The name tango was the name of a special [illegible] that was [illegible]

Music- 1928

FISK SINGERS WIN HONORS IN PARIS

Age
New York, N.Y.
2-28

The music circles of Paris have been agog with enthusiasm at the re-appearance of the Fisk Jubilee Singers in a concert at Salle Gaveau, December 28, 1927. Numerous prominent people have served as sponsors. The Singers gave a private recital for Roland Hayes, himself a former student of Fisk, before their public appearance. This announcement appeared in the Paris edition of the New York Herald prior to the recital:

"Because of the importance of the work done by Fisk University, a group of distinguished patrons has charged itself with the task of making a success of the European tour of the Fisk Jubilee Singers, which will begin tomorrow evening with a concert at the Salle Gaveau.

"On the list of sponsors was Mr. William Phillips American Minister to Canada. Ambassador Myron T. Herrick, because of his absence from Paris, is unable to act as a patron, as he did last year. Musicians are represented on the list of sponsors by Miss Eva Gautier, the singer; Mrs. Efram Zimbalist, wife of the violinist and M. Vladimir de Pachmann.

"On the list of social celebrities who are patrons are: the Marquise de Polignac, the Duquesa de Alba, Principessa Rospigliosi and Baroness Hindenburg. The list includes also: Mrs. Cole Porter, Mrs. Harry P. Loomis, Lady Astor, Mrs. Charles Dana Gibson, Miss Elsa Maxwell, Mrs. Easton, Mr. Joseph Riter, Mr. Paul Cravath and Mr. Carl Fisher.

"Roland Hayes, the prominent Negro sniger, was given a private recital by the Fisk Jubilee Singers, at the apartment of Mr. Walter Varney, concert manager, 44 rue du Bac, yesterday afternoon. Several other distinguished persons were present including Miguel Covvarubias, Mexican caricaturist; Rose Rolando, dancer; Corinne Lowe, writer, and Eleanor Shaler, comedienne.

"Mr. Hayes was enthusiastic in his praise of the sextet of his own race."

After the recital, The Herald reported:

"Even more enthusiastic than the reception given the Fisk Jubilee Singers a year ago on the occasion of their first visit to Paris was the welcome given their return engagement by a crowd which packed the Salle Gaveau last night and which included a large percentage of the American colony in Paris.

"The Paris engagement of the singers, who are under the direction of Mr. Walter K. Varney, was an auspicious beginning of the tour, which has been arranged in order to help the famous Negro school at Nashville, Tennessee, and which will take the singers to most of the European capitals.

"Among those sponsoring the Paris concert were: Mr. William Phillips, American Minister to Canada. Miss Eva Gautier, the singer; Mme. Efrem Zimbalist, wife of the violinist; M. Vladimir de Pachmann, the Marquise de Poglignac, the Duquesa de Alba, Principessa Rospigliosi, Baroness Hindenburg and numerous members of the Paris colony.

"The program, including as it did plantation songs, old Negro melodies, folk songs and Spirituals, won warm applause from both American and French listeners."

The Jubilee Singers are now in Southern France and will be abroad about six months.

Famous Colored Composer Heads Hampton Glee Club

Constitution
Atlanta, Ga.
1-30-28

Under the personal direction of Dr. R. Nathaniel Dett, the famous Hampton Institute Glee club will present to Atlantans Tuesday night, in the auditorium, an elaborate program of negro spirituals, folk songs and modern English songs.

In addition to the spirituals and folk songs, the chorus will render a selection of modern and classic music in English, taken from the outstanding compositions of English, Italian and German masters.

Arrangements have been made to divide the huge auditorium into two sections—one for white persons and the other for colored.

The Glee Club of Hampton Institute has won wide renown in its development of its celebrated chorus, and, under the leadership of Dr. Dett, is acclaimed by critics throughout the country.

According to announcement, Tuesday's appearance of the chorus will constitute a double program of high musical artistry, in which the songsters alternate with their conductor in the rendition of a number of Dr. Dett's widely-known compositions.

Among compositions of Dr. Dett which have attracted wide attention are those compiled under the head of "Religious Folk Songs of the Negro" and his famous "Juba Dance," for two seasons featured by the noted Percy Grainger. The National Ukrainian chorus sang his "Listen to the Lambs," as did the Westminster choir, and his "Follow Me" was used with great acclaim by Werrenrath.

The program will begin at 8:30 p. m. Tickets for white persons are on sale at the Cable Piano company and Phillips & Crew. For colored people, they are handled by the Yates & Milton pharmacy, Auburn avenue, and the Butler Street Y. M. C. A.

R. NATHANIEL DETT, D. Mus.

Engine Wiper Composer of 'Casey Jones'

Chicago
Defender

Jackson, Tenn.—The recent celebration here of the 41st wedding anniversary by the widow of Casey Jones, famous hero of the railroad song bearing his name, revived the story of the legendary fatal run of the engineer of the "Cannonball," 27 years ago. Casey Jones was the engineer of the Illinois Central railroad's crack express between Memphis, Tenn., and Canton, Miss.

The revival of the story of the railroad disaster brought forth the assertion from critics that the famous song was sung before Casey met his death because he stayed with his engine. Mrs. Jones, the late engineer's widow, in declaring that the song was composed in honor of her husband stated that the words used in the song and the tune were originated by Wallace Saunders, a roundhouse engine wiper who had know Casey almost ever since he began railroading. Saunders is said to have started to humming the tune to himself while at work over the engines as a comfort after Casey was killed.

In 1901 Ed Newton, a song writer from California, came to this city. He heard the song around the hotel where he stopped and began asking questions about it. After studying the melody and writing the words the song was put upon the market. In a short time ten million copies were sold and it was heard on phonographs and automatic pianos.

The widow in a recent interview stated that the words of the song were changed from the original wording given it by Saunders, especially the part about the unfaithfulness of Casey's wife.

She stated that Saunders made up the verses working in the roundhouse at Vaughn, Miss., thinking about Casey and what he had done. Ike Wentworth, another engine wiper and another of Casey's friends, used to sing with him, when Wallace would start humming to himself, thus giving added verses to the tune which swept the country years ago.

Casey Jones on April 30, 1900, on his last run was traveling at 60 miles an hour in an attempt to make up lost time, when his engine ran through a part of a freight train lying across the main line on which his train was running. Rather than leap to safety the engineer stuck with his beloved engine and was crushed to death with his hand on the throttle.

PIONEER-PRESS
ST. PAUL, MINN.
FEB 5 1928

Countee Cullen Tells Hearers He Never Will Become Civilized.

By JAMES GRAY.

Recommended by such explorative men of letters as Cal Van Vechten and Witer Bynner, the Negro poet, Countee Cullen, came Saturday night to the Peoples Church to interpret his own verses. He unpacked his talents generously and perhaps enriched them by his sauve and artful way of presenting them. For there is music in his throat as well as in the lines he has set down in his boks. His subleties, his intuitions and his perceptions profited by his speaking them.

As Countee Cullen pointed out, two interests attach to the work of a Negro poet: That in the verses of any poet who has learned to fit beautiful words to bits of wisdom, and that which is to be found especially in the work of a poet who, because of his race, has had a particular kind of experience. It is impossible to say with sure conviction on which aspect of his work this poet would wish to rest his reputation. But one inclines to the view that he is a poet who happens to be a Negro rather than a Negro who burns to express the genius of his people in verse.

This is in defiance of his own assertion. For in the poem, "Heritage," which Mr. Cullen read, and which was the finest, the richest, the most pulsating thing on his program, he claims for himself the force and power of the African background. He will never, he says, be civilized. And yet civilized he seemed definitely to be, and even his link with the past seems to be through artistic perception rather than by inherited passion.

The tradition of English verse would seem to have given him impetus rather than tribal exuberance surviving still, as he says it survives in him. It is not difficult to find traces of the influences he has left and among them that of Swinburne must be specifically mentioned. It is Swinburne's music rather than tom-tom beat which he has got into the verses by which he chose to represent his work.

There were many fine individual qualities in the poems he read. The ingeniousness of fancy in "Judas Iscariot" seemed to be warmed by genuine feeling. In the smaller ones, which Mr. Cullen calls his racial poems, one felt the sharp stab of sincerity. And in epitaphs there was much shrewd understanding.

As has been suggested, he presented his poems with great artfulness, drawing the hearer into sympathy with the mood of each by his cleverly contrived little sketches of how they came to be written. Dr. Frederick Eliot, who introduced Countee Cullen as a giver of delight, did not claim too much for him.

Alfred Shute, who opened the evening and closed it with two groups of Negro spirituals, revealed himself as a fine interpreter of the touching simplicity with which these songs express the religious impulse. The spirituals have so often been invested with sophisticated art that it was gratifying to hear them, for once, sung by one who, besides having a voice of beautiful, natural quality, had also the proper quality of child-like aspiration in chanting them.

Jackson, Miss., Ledger

FEB 25 1928

President Of Negro Musicians Is Coming

The recital of Carl R. Diton, internationally famous negro pianist, organist, composer and president of the National Association of Negro Musicians, Inc., will be an outstanding event of deep interest to all music lovers in Jackson.

Tuesday, February 28, 8 p. m., is the date, in Jackson College auditorium, under the auspices of Harmonia Club, Inc., local branch of the National Association of Negro Musicians, Inc. Tickets on sale at Gressetts and Grunewald Music stores.

It is hoped that a large, appreciative audience will be present to enjoy the qualities of this artist, the control and direction of emotion, consummate musicianship and a technic which easily invades the whole of music literature.

Roland Hayes Gives Concert In Russia

Debuts in Italy and Holland Other Features of European Tour—To Return for Fifth Tour of America Next Autumn.

Eagle, Washington, D.C.
2-10-28

Roland Hayes, according to a telegraphic communication from Moscow, has made a profound impression upon his first audience of Russian workers and peasants. The Negro tenor journeyed to Moscow, where he sang at the invitation of the Russian government. The classical part of his program was received with great enthusiasm, and when he sang Negro spirituals, this public, drawn from a people of poignant folk songs, gave him an ovation such as is rarely if ever known in the concert hall of present-day Moscow.

Eagle
Washington, D.C.
2-10-28

Italy and Holland, as well as Russia, first heard the remarkable singing of Roland Hayes this season. After four tours of America, he has devoted the preent concert season to a tour of Europe, to which he owes so large a part of his early recognition. Roland Hayes has given recitals in England,

---

VIRGINIAN-PILOT
NORFOLK, VA.

FEB 5 1928

Hampto[illegible] Club Here February 15

R. Nathaniel Dett, negro composer and pianist, director of music at Hampton Institute, and director of Hampton Institute Glee Club, will be with his organization of male singers Wednesday night, February 15, at 8 o'clock at Blair Junior High School.

The concert is being held under the auspices of the Norfolk Teachers' Association. Tickets may be procured from Burk-Hume Piano Company, or from any teacher of the system.

Dr. Dett and his chorus of 24 voices have just returned from an extended Southern tour and have given radio concerts.

"In the last few years," writes May Stanley, in Musical America, on the musical achievements and artistry of Dr. Dett, "negro music has passed from the stage where it was regarded lightly or ignored, to the second period of transition where musical opinion is divided as to the best method of treating it."

The negro singers will, on the occasion of their appearance here, present some negro spirituals.

Dr. Dett will play some of his own compositions. The Chicago Post says he is "a pianist of distinct quality, and his music has an individual note of charm." He won first prize donated by the Harmon Foundation for the highest achievement in musical composition of any member of his race for 1927

Favorite
Bonham, Tex

MAR 15 1928

COLORED SINGER WILL RETURN HERE—SHE IS THEN GOING ABROAD

ROBERTA DODD CRAWFORD TO GIVE A GOODBYE CONCERT BEFORE LEAVING

Roberta Dodd Crawford, who will be remembered as a colored girl reared in this city, who has cooked for some of our folks, and has served as a housemaid to others, and who gave a vocal recital here some time since, will be back in Bonham on March 23, 24, and 25. She is preparing to go abroad to study music in Italy and other foreign lands. The opportunity has been afforded her by rich Chicago white woman, so the Favorite understands.

While here Roberta proposes to give one or two concerts for her friends, both white and colored. Her voice has been pronounced as superb by many of the best singers in this city, and those who enjoyed her singing before will more than likely hear her again.

It is the idea of the Chicago woman that Roberta can sing the role of the Egyptian slave woman in "Aida," which is one of the heavest grand operas. There are other roles that her patroness thinks Roberta can star in as a singer.

DAWSON ARRANGES SPIRITUAL

Tuskegee people who knew William L. Dawson as a student here will be pleased to learn of his continued success in the field of musical composition. Mr. Dawson is composer of a new arrangement of "Jesus Walked This Lonesome Road," a spiritual for mixed voices. The song is dedicated to the Tuskegee Institute Choir and Mrs. Jennie C. Lee, Director, under whom Mr. Dawson received much of his early training.

Messenger

After his graduation from Tuskegee Institute in 1921, Mr. Dawson entered Washburn College, Topeka, Kansas, where he studied instrumentation and harmony receiving a diploma in music. Later he attended the Horner Institute of Music receiving the Mus. B. degree in 1925. At Horner Institute, he was a pupil of Dr. Carl Busch. From the American Conservatory of Music, Chicago he received the Mus. M. degree in 1927 after studying under Adolf Weidig. He is now pursuing courses at the American conservatory leading to the doctorate.

3-17-28

Mr. Dawson is a composer of a number of songs and arrangements of spirituals, many of which have been used by the foremost choral societies of the country. According to Mrs. Lee the Institute Choir will soon be singing his "Jesus Walked This Lonesome Road."

Tuskegee Inst., Ala.

Waycross, Ga., Journal-Herald
Monday, March 26, 1928

NEGRO SINGERS HERE TONIGHT

Silvertone Quintette Concert at Center City High School.

The Silvertone Quintette, famous negro musical organization of Chicago, will give a concert at the Center City High school tonight at 8:30 o'clock.

The concert will include sentimental songs, popular and classical numbers, plantation songs and negro spirituals.

Special reservations are being made for white patrons, it was announced today by promoters of the recital.

Five outstanding negro concert artists compose the quintette, C. Rivers, tenor, Delphine Williams, soprano; Robert C. Haywood, vasso Nellie Hartman, contralto; and J. DeKoven Killingsworth, pianist and manager.

Music-1928

Atlanta American,
Atlanta, Ga
12/2/28

F. Music

WIDE WORLD
—Photo—

Princess Irene Makaula, of Bacaland, in Northern Rhodesia, Whose Father Is a Zulu King. The Princess Is a Member of the Chorus of the English "Showboat" Company.

A Royal Chorus Girl

PRINCESS IRENE MAKAULA, of Bacaland, in northern Rhodesia, was daughter of a Zulu king. When things were going well with her royal father he sent his daughter to Europe to get an education. Princess Irene found Paris, Rome and London fascinating places. She went to the theatres, and was amazed to find that they had choruses in the musical shows very much the same as the royal ballet of her father back in Bacaland.

They wore filmy garments, and went through the same general movements. Back home the members of the royal ballet wore little skirts made of grass, and on their heads were bonnets of the same material, which also covered their faces. In London the girls wore similar skirts made of pink fluff, and no hats at all. In some of the shows they wore no skirts, either.

Princess Irene decided, when she had been in London a short time, that she would never be inclined to return to her native land, to take up the life of a Zulu princess. She much preferred the routine of London existence. She also discovered she had a great ambition to become an actress. Through certain friends of her father she was able to get a job with a show. She is very proud of that job. She is now a member of the chorus of the English company of an American musical comedy.

Since the war London has become accustomed to the spectacle of counts, dukes, marquises and barons doing lowly work. Members of Russian and German, Polish and French nobility have been seen as waiters, elevator men, insurance salesmen and other occupations which they would once have scorned. But Princess Irene is the only princess of truly royal blood who is working as a chorus girl. She has shown such aptitude for her work that she has been promised a specialty. Her great ambition is to be a featured dancer with the company.

ORIGIN OF NEGRO SPIRITUAL UNDERGOES A UNIQUE STUDY

A Native African as a Guggenheim Fellow Traces Influences Here and in Africa

Times
12-2-28
New York
N.Y.

A UNIQUE experiment in tracing the sources and history of the American negro spiritual is being conducted in Africa by N. G. J. Ballanta, a native of Freetown, Sierra Leone, West Africa. Mr. Ballanta, under a Guggenheim Fellowship, trained a number of Africans to sing the spirituals and recently gave a recital at Lagos, Nigeria, under the patronage of Sir Graeme Thomson, Governor of that country. A feature of the program was the playing of African melodies on a specially built organ which employs seventeen tones to the octave. Mr. Ballanta has discovered that the native music requires seventeen tones for its accurate presentation.

Mr. Ballanta is a graduate of the Fourah Bay College in Freetown, and studied music while holding a clerical position under the British Government. About five years ago he came to America to study at the Boston Conservatory of Music and later at the Institute of Musical Art in New York. Aided by George Foster Peabody, who has long been interested in negro education in America, he collected negro melodies in Southern States and published them in a book entitled "St. Helena Spirituals." Upon completion of this work he was granted the Fellowship for Research in native African music.

In comparing the spiritual with the African folksong Mr. Ballanta points out that both are sung in harmony, whereas all other folksongs, except those of Hungary, are expressed in unison. The form of the spiritual is expressed by a leader and a chorus as in the African folksong. These facts, according to Mr. Ballanta, show that the African, on being transplanted into another environment, preserved the same means of musical expression to which he had been accustomed in his native land. The spiritual, although conceived and expressed as is any African folksong, is of a higher order and is said to prove the negro's musical talent to be highly developed in his new environment.

Mr. Ballanta, along with James Weldon Johnson, an authority on the spiritual, believes that the spiritual, although based upon primitive rhythms, has advanced to its present state of development largely through the spirit of Christianity.

"Christianity," he says, "is the force that has breathed life into the

sical talent of the African
ew environment. At the psychic moment there was at hand the precise religion for the condition in which he had been thrust. Far from his native land and customs, despised by those among whom he lived, experiencing on the auction block the pangs of the separation from his loved ones, knowing the hard taskmaster, feeling the lash, the negro seized Christianity, the religion of compensations in the life to come for the ills suffered in the present existence, the religion which implied the hope that in the next world there would be a reversal of conditions, of rich man and poor man, of proud and meek, of master and slave.

"The result was a body of songs voicing all the cardinal virtues of Christianity—patience, forbearance, love, faith and hope—through a necessarily modified form of primitive African music. The negro took complete refuge in Christianity and the spirituals were literally forged of sorrow in the heat of religious fervor. They exhibited, moreover, a reversion to the simple principles of primitive communal Christianity.

"It is not possible to estimate the sustaining influence that the story of the trials and tribulations of the Jews as related in the Old Testament exerted upon the negro. The story at once caught and fired the imagination of the negro bards and they sang, sang their hungry listeners into a firm faith that as God saved Daniel in the lions' den, so would He preserve them; as God delivered Israel out of bondage in Egypt, so would He deliver them. How much this firm faith had to do with the negro's physical and spiritual survival of two and a half centuries of slavery cannot be known.

"Thus it was by sheer spiritual forces that the African chants were changed into the spirituals; that upon the fundamental throb of African rhythms were reared those reaches of melody that rise above earth and soar into the pure ethereal blue. And this is the miracle of the creation of the spirituals."

Pa. Baritone Banishes Spirituals From His Concert Programs

Ralph Banks, Protege Of Titta Ruffo, Is To Return To Europe After Two Months American Tour.

PARIS. — After nearly two years of study in Italy and France, Ralph Banks, baritone singer of Pittsburgh, Pa., will return to America to make his debut as a concert artiste, and will give his first recital in Pittsburgh in the last week in November.

He will spend two months in America after which he will return to Paris to fill two concert and one symphony engage[illegible] has engagements to sing in London, Berlin, Vienna ad Budapest, in which last-named city he will make his operatic debut in La Boheme.

Mr. Banks has been highly spoken of by some of the leading European masters, among them being Signor Battistini. He is a protege of Titta Ruffo, baritone of the Metropolitan Opera Co. of New York.

He [illegible] from most of the other colored singers in that spirituals will not be included in his repertoire. "They are very, very beautiful," he said, "but I do not know them. Those with whom I have studied do not know them. Besides there is an increasing tendency on the part of the white public to segregate the colored singer to the singing of spirituals, and I wish no limit to be placed on my attempts. I wish only well to those that sing them, but as for me I am going to take a different departure by not singing them, which by the way might make it more difficult for me."

Mr. Banks' ambition is to be a great singer, and after filling his present engagements he will return to Rome to pursue further studies. His address while in America will be International House, Riverside Drive, New York City.

10-[illegible]-28
Baltimore
Md.

WHEELING, W. VA.
Register
DEC 15 1928

COLORED MAN ON THE AIR

Charles DeAiguarte to Speak Over WWVA on Monday Morning.

Charles DeAiguarte, chairman of the board of trustees of the Wheeling Colored Widows and Orphans Home will deliver an address over station WWVA on Monday morning at 11 o'clock. Mr. DeAiguarte is the first Wheeling colored person to speak over the radio from the local station.

His talk will be a general appeal for funds necessary for the repairing of the home which is said to be in poor condition. His address will be entitled "The Building Campaign." The Colored Widows and Orphan Home is situated at 1000 Morrow street.

Charlotte N. C. News
Sunday, December 16, 1928

Trophy

...some trophy, depicting glory, which the Negro Insurance Association of Charlotte, has offered as a prize in the negro spiritual singing contest at the city auditorium Tuesday night.

THE JACKASS IS ABROAD

Afro-American
12-22-28
Baltimore
Md.

We have with us, it seems, the jackass always. His lugubrious and unmusical brayings are regular and irritating products and can be counted upon to recur from time to time in the endeavor to convince the unthinking that noise, denunciation, attempt to discredit and destroy men and women of the race who win distinction is fighting for principle and is promoting the advancement of the race.

Roland Hayes, the race's foremost artist and one of the world's greatest artists is again the subject of attack in the jackass' brayings.

Roland Hayes is criticised by the jackasses because he has sung or does sing to "jim crow" audiences.

Mr. Hayes is a singer and, as such, like others in his profession, does not promote his concerts; they are promoted by concert managers who furnish his audiences and his pay.

No apology can or should be offered if there have been concerts at which people of his own race were assigned to separate or "jim crow" seats, say in Washington and Baltimore.

Roland Hayes is not responsible for the conditions which exist in those and other cities and well do the braying jackasses know it.

There are separate or jim crow schools, separate or jim crow churches, separate or jim crow barber shops, hotels, theatres, restaurants, businesses of every kind throughout the country and the braying of the jackasses have intensified those conditions instead of changing them and the jackasses know it.

Roland Hayes' wonderful gift of song, his great ability as an artist accomplishes more in one night toward breaking down the barriers raised by prejudice than all the braying of all the jackasses during all time.

THE SPIRITUALS CAPTURE LONDON

Courier
12-[illegible]-28
Pittsburgh
Pa.

STAID LONDON, the Mecca of the British world, has been won by the spirituals. All over the metropolis people are playing and singing them. According to reports the town has gone into ecstasies over the Negro sorrow songs as well as the sentimental ballads about the Southland and Mammy. Paul Robeson and his chorus singing "Ole Man River" in SHOW BOAT started the current craze.

Well, staid London is welcome to the spirituals, at least for a season. Frankly we are getting a little weary of them. They have been sung so much in the past ten years that it is hardly conceded that a Negro can sing well until he has moaned and howled his way through one of them. We will concede without argument that they are art, but a steady artistic diet is as monotonous as any other kind.

Roland Hayes

Afro-American
12-8-28
Baltimore
Md.

Rumors of the arrival of Mr. Roland Hayes' Countess in Boston interest Afro readers not half so much as the news from Washington that back seats in the peanut section only were reserved for colored people were reserved at Poli's theatre when the great tenor sang there last week.

Three years ago, Mr. Hayes gave concerts in Atlanta, Washington and Baltimore which were marred by jim crow arrangements in which members of his own race were segregated in certain parts of the auditoriums.

In Baltimore he kept his audience waiting 32 minutes while he debated whether to save his self respect or his box office receipts. Eventually he chose the receipts—(It is estimated he receives $1,500 to $2,000 for each appearance.)

Two years ago he returned to the Washington auditorium before an audience where no jim crow lines were drawn. Baltimore because of the protest filed by clergy, citizens, and press was cut off the Hayes route sheet entirely.

Word was sent out last year that Mr. Hayes had inserted in his contract the clause that he would not sing in halls where his own people were humiliated. Then last week came the word from Washington.

Mr. Hayes is a great singer, a marvelous artist, yet he lacks the courage and the vision of a great character.

Long after his voice has lost its witchery and his fame as a singer of songs is forgotten, it will be remembered of him that he failed in a great test, that he lost an opportunity to evidence vigorous manhood, that he disregarded advice of those who are his real friends, and that he brot shame to his own people.

Nigeria.

African Music.

African World
12-15-28

Mr. N. G. J. Ballanta was honoured at a conversazione and dance held at the Glover Hall, Lagos, recently "in recognition of the researches into African music" of this talented African composer. Owing to his continued serious indisposition, H.E. the Governor was unable to preside as promised, his place being taken by Sir Frank Baddeley, Chef Secretary and Governor's Deputy. A large and representative gathering included heads of Government Departments and banking and commercial houses and leading members of the African community. In the course of the concert Mr. Ballanta demonstrated the two-octave pianoforte which he has constructed in order to render African music adequately, and also played selections from the works of his famous compatriot, Coleridge-Taylor.

Music-1928.

English Critic Scans Art World Among Our Musicians

Defender 4-28 Chicago Ill

That a prophet is not without honor save in his own country, is fittingly evidenced by the following resume of the status of our Race in the art world given by "Sinjon Wood," distinguished critic. This article which appeared in Musical Opinion and English periodical. The African races and their descendants in the Americas have now to be taken very seriously in art, just as their presence in the United States causes what is really the chief problem of that country. To read the books of Lothrop Stodard and Alleyne Ireland (whom few know is brother to our John) is to realize some of the difficulties with which the white American is faced. But, "as it is not my ambition to turn politician" (at the moment), we can leave this side of the matter to be settled by president and senators. Our business is with music.

The recent death of deal little Florence Mills is a real blow to us. She was such a highly sensitive artist that the term "genius" is one that we can safely apply to her—using the aforementioned term in the offhand way that is the custom nowadays. She was a lovely dancer and had a sweet, natural voice which reminded me of a thrush. Every gesture on her part was significant, and every inflection of her voice indicative. Off the stage, she won all hearts by her unassuming and retiring manner,—so very different to the behavior of the average prima donna. It will be hard, if not impossible, to fill her place, as she occupied a unique niche in this country, at any rate, in the same sort of way that Ruth Draper does.

Paises Coleridge-Taylor

Of course, the standard example of the Colored musician is Coleridge-Taylor. I have often sung his praises in these articles, and so need add nothing to what I have already written, except to deplore the policy of those who do not see fit to include more performances of his larger works in their programs. Whether his music is typically Negro, I don't know: it is certainly luxuriant, and has a great fund of natural melody, as well as immense rhythmical energy. What is Colored music? I do not believe it is jazz. I feel that jazz has been fathered on to the black races, partly for advertisement purposes and partly from spite—a point of view that a little thought will show is not as paradoxical as it appears at first. For jazz is only music which a use of exotic instruments like the saxophone, and an overbalanced use of percussion, is allied to considerable freedom in syncopation, and the latter is certainly not an invention of the Race. No: what has undoubtedly happened is that the usual clever exploiters have fathered this jazz on to the Colored races in order to make capital out of a so-called return to the primitive—a return which is always in evidence after a great war. These exploiters are probably Jews, because they are clever and quick to see opportunities. It is a fact that by far the majority of jazz tunes are written by whites and not by blacks. Blacks play them better, because they have more vitality where this kind of music is concerned. Jazz, of course, will serve its turn and soon cease to be, and those composers who are spending their time writing jazz concertos and symphonies had better take this as a warning. Even if they were Dvoraks they would not make a success at this date; the time is past.

Tired of Spirituals

I suppose the "spirituals" are the real genuine stuff of Race music. They are enormously popular for a quite obvious reason, which is this. Listeners are so disappointed with the modern smart sort of music that they despairingly turn to the unsophisticated kind. "Spirituals," folk songs, sea shanties are all specimens of the same genus; and it is rather pathetic to see this return to the age of innocence as exemplified here. Personally, I am getting full up with "spirituals," but that is neither here nor there.

I have known many Colored musicians. Roland Hayes, the tenor, is a great artist and one to whom it is a rare pleasure to listen. He is as simple in real life as he is on the platform. George Garner is another tenor with a voice, in my opinion, no whit inferior to Hayes. Bruce Wendell is a very sensitive pianist, whose general erudition as regards everything musical is perfectly astonishing. I also came across a certain Mores whose voice was Melchior-like in its power and strength. It is artists like these (so it seems to me) who will eventually help to solve the American musical problem. It will not be solved by a kind of coffee colored amalgamation, nor by the flash Negroes who coruscate in "Nigger Heaven." But perhaps it will never be solved.

TRIBUNE
CHICAGO, ILL.

APR 22 1928

Negro Singers Praised.

Up from Hampton institute, at Hampton, Va., came the famous choir of that Negro school. Under the leadership of R. Nathaniel Dett, the large body of singers gave us old church music, modern Russian church music, and religious part songs by contemporary composers. All of it was superbly sung and most of it was very bad music.

At the end come a group of Dett's own works. "Negro Idiom in Motets and Anthems" was the heading of the group. This means that Dett took some spirituals and fugued them, dressed them in Sunday-go-to-meeting chords, hung on them every musical attribute of churchly stodginess. "Trustworthy canons of art," were invoked in the program notes to explain the existence of these pieces. Fortunately folk singers who create spirituals would think a "trustworthy canon of art" was a decorated piece of ordnance.

NEW YORK WORLD

APR 22 1928

Noted Colored Singer Coming Here Wednesday

28

Clara Roma, noted colored lyric soprano, of Washington, D. C., is to sing in a special concert Wednesday night at 8:15 o'clock at the Thankful Baptist church, corner East First street and Gibbons street according to an announcement made by O. C. Thomas, pastor.

Father of "Blues," at 54, To Make Concert Debut

W

W. C. Handy Deplores "Dressing Up" of Jazz Melodies

"THE Negroes invented jazz and the white folks made an industry out of it. Not content with that, they are now trying to develop it into an art."

This is the lament of William C. Handy, father of the "Blues" and prominent Negro composer and orchestra conductor, whose "Memphis Blues" is recognized as the first jazz composition.

Handy wrote the "Memphis Blues" in 1910. Having insufficient capital to exploit it, he sold the rights to a publishing company for $100. It has been a good seller ever since and the royalties from phonograph records alone represent a small fortune. Although he has composed many other popular jazz compositions, notably "St. Louis Blues" and "Beale Street Blues," Handy at the age of fifty-four is a poor man. He has never been able to mix business with music.

Feels That Jazz Has Lost Soul

This does not disturb him as much as the fact that, in his opinion, jazz today is not what it should be.

"The business of jazz is so dressed up that it has lost whatever soul it once possessed. There's more art in a simple spiritual than in all the technical jazz orchestrations put together.

"The simple work chants, which express the spirit of the Southern Negro and which were the inspiration for the "Blues", are now being embellished into absurd compositions by leaders of the large jazz orchestras. I have heard these orchestras play some of my "Blues" and they were beyond recognition. This may be the approach to art in jazz but it isn't a genuine one".

Believing that there should be a return to simplicity in jazz, such as there was when it was first conceived, Handy's present ambition is to revive interest in the native spirit of this music. It is just four years since he regained his sight. He became blind shortly after the war following a physical collapse induced by overwork and business worries. Since that time he has compiled a book of "Blues" and re-established his music publishing business.

Now he is going to embark upon a concert career to demonstrate his theories about jazz music. His first concert will be given next Friday night at Carnegie Hall, where he will lead a forty-piece orchestra and a mixed chorus of jubilee singers in a program of Negro music ranging from primitive African melodies to contemporary jazz.

"Jazz is Jazz; Blues Are Blues"

"Jazz has never been heard on the concert stage in its native form," he contends. "I have organized a group of musicians and singers for a series of concerts to show the different types of Negro folk music which is the foundation of all jazz."

Since he wrote the "Memphis Blues." which created the vogue of muted cornets and "sour" clarinets, Handy has seen the small jazz bands of those days develop into business organizations that are nothing short of an industry. The five-piece bands such as first played his "Blues" are now junior symphony orchestras that give Wagnerian preludes of the "St. Louis Blues."

He admits that all this is great progress but it isn't jazz. As he once told a noted orchestra conductor, "jazz is jazz and blues are blues," and that's the way it should be.

What he sold for $100 has made a fortune for others and revolutionized the entire idea of popular music. He invented a system and is now trying to catch up with it.

MUSIC FEDERATION MEETS NEXT WEEK

Baltimore Local To Send No Delegate To Conference At Louisville, Ky.

With the American Federation of Musicians annual conference scheduled to open Monday at Hotel Brown, Louisville, Ky., Local 543 here has decided that it will send no delegates.

The Baltimore local, one of 50 such organizations of colored musicians affiliated with the national federation, is headed by Harrison Watts, of the Commonwealth Band. Announcement of the convention meeting in the border city, recalls the meet here last May when colored delegates met with attempted discrimination by the management of the Southern Hotel.

President Joseph N. Weber promptly opposed the move and threatened to move the convention immediately.

Afro American 5-14-28 Baltimore

HANDY HONORED AT CARNEGIE HALL; "FATHER OF BLUES"

New York City.—(ANP)—Carniege Hall Friday evening was the scene of a great ovation to the father of the blues, W. C. Handy, when over two thousand people turned out in a pouring rain to do honor to the composer of the songs which brought about all the following "blues songs."

Conducting a forty-peice orchestra, featuring Thomas (Fats) Daller at the piano, Mr. Handy scored a more than notable triumph, giving "The Memphis," "Beale Street Blues," "The St. Louis Blues," "Yellog Dog Blues," and a number of spirituals, work songs, and other Negro classics arranged by him.

Informer

Miss Katherine Handy received an ovation singing "The St. Louis Blues," and J. Rosamond Johnson and Gordon Taylor brought down the house with their spirituals.

5-19-28

"Yamecraw," a Negro Rhapsody, was given for the first time, the work of Jimmie Johnson, and bids fair to supplant Gershwin's famous "Rhapsody in Blue." Waller at the piano with special solos in this numebr was a wonder and the audience howled its appreciation at the conclusion of the number.

Houston, Texas

Others on the program were Miss Elizabeth Handy, Miss Lucille Handy, W. C. Handy, Jr., Tom Fleming, Miss Sidney Brown, Miss Minnie Brown, giving a complete cycle of Negro music from its inception to the present day jazz.

This was Mr. Handy's first appearance in New York City with a full orchestra and the metropolitan dailies are loudly praising his efforts. The entire program was worthy of the great honor due Mr. Handy, on

whose records, according to the phonograph company, has sold over 5,000,000 pieces, exceeded only by a march from the pen of John Philip

Pittsburg Courier
[illegible]

Harry Burleigh Heads Committee; Programmes

4/28/28

NEW YORK, N. Y., April 26.—What promises to be the most eventful Music Week program ever conducted in Harlem, will be held under the auspices of the West 135th Street Branch Y. M. C. A., during the week of May 7 to 12. Brief presentations will be offered each evening in the main lobby of the branch commencing sharply at 8:30 o'clock.

A committee of outstanding musicians and music lovers will assist in sponsoring the various programs. Those on the committee are Harry T. Burleigh, chairman; Leon Williams, Mrs. Gertrude Martin, Walter C. Handy, William Handy, Leon Adger, Minnie Brown, Chauncey Northern, Sonoma Talley, C. L. Hynes, Jessie Zackery, Paul Bolin, Melville Charlton, J. Rosemond Johnson, E. Aldama Jackson, Felix Weir, U. S. Elam, Walter B. Baker, Floyd J. Calvin, Will Vodery, Hall Johnson, Leah Kate Walker, Carlette Thomas, Geraldyne Dismond, Cleveland G. Allen, George W. Abbott, Bessye Beardon, Herbert T. Miller, Thomas E. Taylor, George W. Harris, William H. Davis, Frankye Dixon and Henry C. Parker Jr.

The probable program will be made up as follows, under the general theme: "The Story of Music":

Monday, May 7—**A Short Recital of Folk Songs.** 1. Groups of Russian, Hungarian, German and English folk songs to be rendered by students from the International House through assistance of Prof. E. Aldama Jackson. 2. A group of Negro folk songs by J. Rosamond Johnson. 3. A brief background on folk music to be supplied by Mr. James Weldon Johnson.

Tuesday, May 8—**A Representation of Art Songs.** 1. Various vocal selections from the first composers to be sung by Mme. Charlotte Wallace Murray and Miss Bettie Singfort and others. 2. A brief sketch on art songs will be given by Dr. Melville Charlton.

Wednesday, May 9—**Excerpts From the Operas.** 1. Arias from several operas will be rendered by Mrs. Jessie Zackery and Mr. Chauncey Northern. 2. Mr. Edward Margetson will furnish an oral background for the operas.

Thursday, May 10.—**A Short Recital of Ensemble Music.** 1. The Y. M. C. A. "Big Meeting" instrumental trio will supply a part of this ensemble music program. The trio is composed of Messrs. Walter B. Baker, pianist and director; Clarence Desdunes, violinist, and Tedman Smith, 'cellist. 2. Mr. David I. Martin, director of the Martin-Smith School of Music, will lecture on the evening's theme.

HARRY T. BURLEIGH

Friday, May 11—**Examples of the Classics.** 1. The piano division will be supported by Miss Jessie Covington, Carlette Thomas, Edwin Coates and Miss Andrades Lindsay. 2. The violin division will be supported by Mr. Felix Weir. 3. The voice division will be supported by Miss Minnie Brown.

Saturday, May 12—**Present Tendencies in Music.** 1. Tendencies in popular music will be given by Mr. Will Vodery. 3. Tendencies in jazz music will be given by Mr. Walter C. Handy. 3. Tendencies in the spirituals will be given by Mr. C. L. Hynes and the Utica Jubilee Quartet. 4. Some future possibilities will be dealt with by Mr. Hall Johnson and his singers.

BANNER
NASHVILLE, TENN.
MAY 1 - 1928

ENGLAND ORIGIN OF NEGRO SPIRITUALS

"The Negro spiritual is a distorted form of the folk song of Southern England during the seventeenth and eighteenth centuries," said Dr. Paul Radin, addressing the night assembly of the conference on Teaching and Research in the Social Sciences, Southern section, meeting at the Hermitage hotel Monday night.

Explaining the question further, Dr. Radin declared that the Negro spirituals head in the South do not even remotely resemble any African music or poetry. They are English in a form adopted by the Negro himself.

Dr. E. T. Krueger of Vanderbilt university was one of the leaders in the discussion on "Social Science Research Projects in the Southern Field" held at the Monday afternoon session of the conference. Among the other speakers were Dr. Raymond Bellamy of Florida State Teachers' College for Women; Dr. Francis Simkins of Virginia State Teachers' college and Dr. Abraham Berglund of the University of Virginia.

NEW YORK CITY
SUN and GLOBE
APR 26 1928

SHOWS SOUND PHOTOGRAPHED

Dr. Seashore Demonstrates 'Measure of Talent.'

ACCURATE GRAPH OF SINGER

Scientists Hope to Develop Idea to Perfect Reproduction.

WASHINGTON, April 26 (A. P.).—A demonstration that the singing as well as the singer can be photographed and measured with scientific precision was given last night by Dr. Carl E. Seashore of the University of Iowa, in the concluding lecture of the annual meeting of the National Academy of Sciences.

The method, developed after a quarter century of research which has brought international fame to Dr. Seashore as an authority on the psychology and anthropology of music, makes use not only of the moving picture camera but of the devices of physics and mathematics.

Having established that all music, vocal or instrumental, is conveyed on varying sound waves, he explained, it has become possible to record and analyze music as a science, and a beginning has even been made toward the development of a specific terminology to designate its different elements.

Primarily for Anthropology.

Dr. Seashore's primary interest in developing and adapting modern devices to this end has been to provide exact methods for study of the anthropolgy of music, its origin and evolution in the life of the race through the collection and analysis of primitive music by scientific expeditions.

Nevertheless, he disclosed that the instruments, used in connection with psychological "measures of musical talent" which he has worked out, have already proved to be of great value in determining the musical ability of untrained as well as trained individuals.

Recommending that anthropological expeditions to primitive peoples in the future be equipped with the instruments, he presented an illustration of a recent successful "field trial" among negroes of the South. It was taken from a camera collection of thirty-two negro songs made by his assaciate, Dr. Milton Metfessel, with the cooperation of the University of North Carolina, and recorded the singing of "I Lay My Burden Down" by a farm hand working in a corn field. The volume presenting the actual votes in the manner of a line graph is being published with the conventional notes inserted to show the deviations.

Hope for Clear Reproduction.

At present it is practicable to photograph only the sound waves and the singer or musician, but work is progressing rapidly to develop the instruments further so that this moving picture made with one camera not only may be projected on a screen but the music itself may be as clearly reproduced as if it had been recorded on a phonograph, gaining an effect similar to that of the vitaphone.

In photographing the song or instrumental music, Dr. Seashore explained, a beam of light is reflected into the camera from a sensitive membrane which vibrates as the sound waves strike it. The light, moving back and forth across the moving film, produces a sigzag record which shows every variation within one-thousandth of a second. By analyzing these variations and plotting them on a chart representing the musical scales it is possible to present a graphic and readily understandable record of what actually happened.

Music—1928

SOUTH IS CHANGING VIEW ON THE NEGRO, DECLARES EDITOR DOUGLAS GORDON

Journal & Guide

Delivering Notable Address Presenting Harmon Award To Dr. R. Nathaniel Dett At Hampton; Visualizes New South

Norfolk Va. 2-18-28

(Staff Correspondence)

Hampton Institute, Va.—With a setting furnished by the inspired singing of some of his most successful compositions, including "Listen to the Lambs," and a notable address by Editor Douglas Gordon, of the Norfolk Ledger-Dispatch, Dr. R. Nathaniel Dett, director of the School of Music at Hampton Institute was formally presented the Harmon award for creative achievement in music during 1927, at exercises held in Ogden Hall last Sunday afternoon.

The exercises were opened with invocation by the Rev. Laurence Fenninger, chaplain of the Institute. This was followed by the singing of "America the Beautiful," arranged to music by Dr. Dett. Dr. James E. Gregg, principal, then read a number of congratulatory letters and telegrams and the official letter of award. "Listen to the Lambs," one of Dr. Dett's most famous compositions, was then sung by the Hampton choir, and Dr. Gregg introduced Mr. Gordon to make the formal address and presentation.

Deeply Impressed by Singing

During the rendition of the anthem Mr. Gordon was visibly affected. In opening his remarks he digressed from his prepared address to pay a touching tribute to the piece and the composer. "No man with any sensibilities," he declared, "could sit unmoved during the rendition of such music." The anthem had the elements of both pure music and program music, he said, because it expressed beauty and charm while describing deep human emotions.

Editor Gordon's Address

Mr. Gordon said:

"Dr. Gregg, Dr. Dett, Mr. Peabody, members of the faculty and student body of Hampton Institute, and others who, with me, are guests of this notable institution:

"I make no apology for reading this brief address. I make only the explanation that such an occasion as this demands from any speaker careful and precise expression, lest on the one hand he be led away by ardor and enthusiasm and lest on the other he be cribbed, cabined and confined by age-old inhibitions and thus be restrained from giving voice to what is in his mond—yes, and in his heart.

"The brief introduction of me so graciously accorded me by my immediate predecessor would somewhat embarrass me if it were not for the fact that I am bouyed up by the small and happy vanity that led my late friend and older brother of the Virginia Bar—the distinguished William L. Royall, of Richmond, to say there could be no such thing as flattery too gross for him.

Expresses Pride And Pleasure

"It is almost a matter of canon law, of the rubrics, as we say in my church that a speaker on such an occasion should speak of the pride and pleasure which he feels at the moment and because of the opportunity. Yet I beg that you will all believe that I do feel at this moment and at this opportunity a vast deal of pride and [illegible], and as proof of my sincer[illegible]uch what I dare hope and b[illegible] be my reputation for telling the [illegible]th as a public critic of the theater, of music, and of men and events—as I know the truth. I digress long enough to say that of all the things I learned during my four years at the University of Virginia, the one that stands most firmly in my mind is the motto, written in Greek, over the portals of Mr. Jefferson's school, from St. John. Ye shall know the truth, and the truth shall make you free.

"This small prelude, Dr. Dett, is by way of asking you and your friends and my friends and such of the public as may be and should be interested in these memorable proceedings to believe that I am most earnestly trying to follow the adjuration of St. John and of my college—to know and make known the truth, and in so doing to make yourselves and myself—free! An emancipation, is in my dream, in my soul, at this moment. Believe me, my friends, I speak the truth—as I am given to know it.

Extensive Critical Work

"I can think of no good and sufficient reason why to me should have been vouchsafed the honor of making this formal presentation today, except that for many years—more years than most of you, my hearers, have had to live and work—I have been writing, among other things, of music and the performance of musicians. I have listened to and written of everything in the field of grand opera to the jazz of Tinpan Alley. I have listened to and written of everything in the field of music from the inexorable beating of the tom-tom in the "Emperor Jones"—in which, by the way the Negro actor, Charles Gilpin, gave one of the inspired performances of my long lifetime of watching and hearing dramatic performances—to the robbed time, the tempo rubato, Dr. Dett, of George Gershwin. I have listened to and written of everything in the field of music from the sublime art of Chaliapin—and Dr. Dett can tell you of the strange and startling similarity of orthodox Russian music and true African music—to the wholly untaught congregational singing of small Negro assemplages in the very backwoods of Virginia.

"Because of this, no doubt, this honor has been paid me. But, and I ask you to hear me particularly, it may be that it was peculiarly appropriate that I should have been given this opportunity. For I represent a fast dying generation, a fast dying school of thought, a fast dying mood, a fast dying sensibility. I, I who stand here before you, represent a changed and changing day. I am old enough to remember men and women who lived in bondage, who called me—me myself—by a title that shamed them and me and all my people. I am young enough—thank God!—to know that n'ous avons change tout cela,' we have changed all that. I am young enough to know that most of us of Virginia, of the South generally, know almost nothing of the vast and terrible problem with which we are supposed to be most familiar.

Knows Nothing Of Negro

"Only a few days ago, in Richmond, where the problem seems to be least acute, I heard a man of middle age, president of a great Southern railway, say: 'Why don't the people of the North let us alone! we are the only people who understand the Negro.' Why, bless his heart, he knows less than nothing about the Negro. He knows the servile Negro; Yes. But what does he know of Countee Cullen, of James Weldon Johnson, of Tanner, of Ethel Waters, of Nathaniel Dett? Nothing. Less than nothing.

"With deliberation, with what I believe to be a fairly comprehensive understanding of the old and new South, I say what I have often said in private: We of Virginia, we of the South in general, know less about the modern Negro than do the people of any other section of the entire United States. We have closed our eyes; we have closed our ears; we have even closed our minds. We are learning, with help of Almighty God. My newspaper, the newspaper with which I have the honor to be associated, and the newspaper in Richmond—the Times-Dispatch—with which I am still indirectly connected have both learned enough to set the word Negro up, as we call it, which means that we spell Negro with a capital "N", which, in turn, means that we realize that the Negro stands for and is—a race, not merely a color.

"Again, and with special reference to music, I speak for the changed and changing day. When I was a boy, we knew a man of whom many of you perhaps have never heard—Blind Tom. He knew no music. Blind and wholly illiterate, he was one of those of whom the continentals speak as [illegible]e of God's Fools. Born in slavery, [illegible] was born with a gift of God: he [illegible]ed, as my memory dimly recalls, with the touch of an angel with velvet hands. But he did not know: he only felt and spoke, with the musician's heart of him speaking for him through his magic fingers.

"Most of us, and that includes me, grew up with the feeling, if not the thought, that the Nefro was not susceptible of—or to— a musical education. We thought, in our mental blindness and deafness, that such music as the Negro had, or could attain, must be a gift of God: it could not be instilled into him. We thought of Blind Tom and of the marvelous ensemble singing of the men and women in the tobacco factories of Richmond.

"Then, it seems to me it came suddenly, I begin to sing myself the music of Coleridge-Taylor; then I began to hear and even to sing the music of Burleigh; then I began to sing the poems of Paul Laurence Dunbar; then I heard—I do not speak with anything approximating chronological accuracy—I heard Roland H[illegible]ng.

[illegible]ard Roland Hayes

[illegible]ss again; I think I shall [illegible]et that moment. Because [illegible]ays taken the task of dra[illegible] musical criticism seriously [illegible]part, for the moment, from [illegible]al writing and direction—I [illegible] hear Roland Hayes sing. We [illegible]road often hear the singers [illegible] the actors before Broadway. [illegible] a review of Galli-Curchi's [illegible]ing before she had sung in New [illegible]rk; I wrote the first review of Sophie Braslau's singing that ever was written, and Rio de Janerio and Buenos Aires always hear the great singers before the Metropolitan hears them. I went to hear Roland Hayes man sing nicely, prettily, appealingly. I heard a great artist. I saw a dark young man, a dark young man of a slender figure, standing on a huge stage, and then I head a beautiful voice guided and informed by schooling and knowledge and intelligence and musicianship poured out prodigally in the work of the masters of all music.

Impressed By Dr. Dett

"Then, either before or after, I heard the organizations which Dr. Dett had trained and was directing sing. Then I knew again—I knew the truth and the truth was beginning to make me free—that I had known nothing. I heard Dr. Dett play the piano, and I knew again that I had known nothing. I heard his own compositions, and my mind blushed at its ignorance. Then and forever, I knew that the music of the schooled Negro was universal music. I bear in mind with some pride the fact that I covered, as we call it, wrote about the recital of Roland Hayes with as little stress on his racial status as was possible in such a community as Richmond.

"And so we come, with various divagations, to what the lawyers call the instant case. I am charged with the duty, entrusted with the honor, of presenting an award to a distinguished member of your faculty. You have heard, very briefly and succinctly outlined, the conditions with which this award is surrounded. You know that it is, in no sense, a prize assessed to one who has stood first among a number of contestants who entered with the understanding that one of their number should and would be rewarded. You know that its bestowal does not indicate a mere comparative supremacy. You know, you must know, that it is a manifestation of a positive and distinguished achievement which takes into account no relative conditions.

Refers To Richmond Incident

"In some respects, I have adopted a personal tone throughout this talk—chiefly for the reason that biography is a close approach to the history of any time, and that autobiography—if it is honest—is an even closer approach. In other respects, however, that biographical tone has been touched or even pointed—in the singer's sense, Dr. Dett—with the professional musicians' viewpoint. To be much more intimately pointed, I venture to tell you of an incident in Richmond a few years ago, when, without going into detail, the judge of the Hustings Court of the city of Richmond and I myself, constituting with Dr. Dett a jury to judge the merits of a number of bands assembled because of a great convention of the Negro Elks, relied upon Dr. Dett to pass final judgment on the relative ability of the bands.. The wonderful Monarch's Band of New York won the award, incidentally. And both of us listened respectfully to Dr. Dett.

"So I speak with more than an outsider's knowledge when I say that this award has been most justly bestowed. It is not as a Negro musician that you have earned this medal and the less important pecuniary reward that accompanies it, Dr. Dett. It is as a musician. That great apostle of what he calls the white man's burden, Rudyard Kipling, had the artist instinct to write that 'no one shall work for money and no one shall work for fame, but each for the joy of the working.' He wrote, too, 'But there is neither East nor West, border, nor breed, nor birth when two strong men stand face to face, though they come from the ends of the earth.'

"In music, my friends, there is neither east or west, border nor breed nor birth Music is the language of all the borders, all the breeds, all the births. So it is here today. Dr. Nathaniel Dett, Bachelor of Music, Doctor of Music, maker of music for all the world, I have the honor to present to you the gold medal and the pecuniary reward for that you have accomplished the greatest creative achievement in the field of musical composition in this year of our Lord, 1927."

Dr. Dett Responds

When Mr. Gordon had concluded and Dr. Dett arose to respond there was an ovation for both the speaker and the recipient of the honors that lasted full three minutes. Speaking slowly but impressively, Dr. Dett told of the encouragement he had always received from Mr. Gordon's critical reviews of his work and of other Negro artists, and how Mr Gordon's first reviews of the Hampton Glee Club work had inspired him. His only regret today was that he had been singled out for honors in which it appeared that his pupils and co-workers did not share. They had always worked together and his desire was that while they strived together they should achieve together.

His Mother There

Mrs. Dett, the honoree's mother, had come from her home in Buffalo, N. Y., to be present with her son in his latest triumph, and after he had paid a touching tribute to her devotion to his early musical training, she was invited to the rostrum by Dr Gregg and received a rousing ovation Following the honors paid to Dr Dett's mother the members of the Glee Club and the choir presented him with a floral token of their love and esteem.

The meeting closed after the audience sang "Jacob's Ladder," led by Mr. P. I. Lancaster.

BIRMINGHAM, ALA.

Herald

FEB 18 1928

A Beautiful Philanthropy

Under the auspices of the Birmingham Civitan Club, the United States Army Band will give two concerts—a matinee and an evening performance — at the Municipal Auditorium on Thursday next.

Thoroughgoing and full-hearted support is requested of Birmingham's people and music-lovers generally on two counts. First, this military band is world-famed, not only for the reason that it is composed of artists who produce really fine music, but because it was "Pershing's Own" band with the American Expeditionary Forces. Second, it is drawn here by the Civitan Club with a view to give financial support to the Birmingham Girl Scouts.

The Civitan Club is asking no charity of this community. It is actually rendering a distinct service in bringing the Army Band here to play at popular prices. If it had no philanthropic end in view, the very appearance of a celebrated organization like this would merit crowded houses. But when it is considered that the Civitans' objective is to provide underprivileged and recreation-hungry girls of Greater Birmingham with camp facilities and paraphernalia with every dollar of proceeds from these concerts, some conception of what Thursday, Feb. 23, means to the youth of Birmingham may be obtained.

Why does not the Community Chest make provision for the Girl Scouts?

Simply because the Community Chest's contributions to the forty-odd agencies that look to it for support are confined solely to maintenance. When capital investment is required, as in the case of the Girl Scouts, extraordinary efforts must be made to obtain funds. So, then, instead of asking personal contributions for this splendid movement for the development of girls, the Civitan Club is offering to the community high-class concerts at such ridiculously low prices that every man, woman and child in the district may attend, if they please, without making monetary sacrifice.

At the afternoon concert, school children will be admitted for 25 cents. General admission for adults at the afternoon and evening performances will be one dollar. Reserved seats for adults may be obtained for one dollar and fifty cents. Colored people will be admitted to the gallery for 50 cents.

Because of the beautiful nature of the service contemplated and because of the splendid music in prospect, The Age-Herald unhesitatingly urges Birmingham people to support these concerts with overflow audiences.

SUN
BALTIMORE, MD.

MAR 26 1928

reserved.

BALTIMORE, MONDAY. MARCH 26, 1928.

A LEARNED FRENCHMAN HAS STUDIED Negro melodies in the Mississippi Valley and now explains jazz as the adaptation of old Norman songs borrowed from the French of Louisiana and sung to the tom-tom rhythm. Thus is the American Negro assailed as a mere imitator in the field where he has been thought an originator. But, indeed, the new theory needs further bolstering. If the "spirituals" as well as jazz were only copies, what has France to show as an outgrowth of its own mediæval songs which equals "Go Down, Moses!" or "Standing in the Need of Prayer?"

NEW YORK
SUN and GLOBE

FEB 1 1928

rier to reciprocal confidence.

Folk Song in Graphs.

How dangerous it is to leave a scientist alone with something as simple and unpretentious as a folk song is illustrated by MILTON METFESSEL'S confession in *Science* that he has reduced negro songs to phonophotographic records! In support of his confession he produces charts of slow quavers, vibratos, falling intonations and breath groups as cold and forbidding as the profiles of icebergs they resemble. They are not to be distinguished from the graphs statisticians employ to show automobile production in 1927, the demand for pig iron or imports into the port of Surabaya.

> "The most strategic approach [says Mr. METFESSEL] in a description of folk music is an analysis of the sound wave, because it is the connecting link between the singer and the listener. Preceding the sound wave there is a series of events within the organism of the speaker [sic] and following it there is another series within the listener. All these events may be related in a causal series."

What this hodgepodge means in unscientific English is that the singer sings and the listener hears. It seems only yesterday that the intellectuals stopped appreciating negro spirituals with violence. If the scientists are going to put the calipers on "Swing Low, Sweet Chariot," there will be little profit in having the intellectuals temporarily silent.

BURLEIGH BROADCASTS

Whip, Chicago Ill. 2-18-28.

On next Monday evening Harry Burleigh will broadcast, over the radio, during hour taken up by the General Motors Corporation. Burleigh, who sings in St. George's Episcopal Church in New York, is recognized as being gifted with distinct musical genius. His compositions have won both praise and popularity, but it is advertised that when Mr. Burleigh takes the air he will devote his time to the rendition of "Negro Spirituals." It occurs to us that he is wasting an excellent opportunity to prove to the millions of people who will listen in that the black man of America is capable of singing with technique and quality; but Burleigh will sing the songs of slavery.

The press agent for the affair writes, that these songs reflect the "sublimity of long resignation." That is why the white people like for us to sing them now. The psychology of these songs is the psychology of the slave. No notes of freedom, no battle hymns, no poems of victory but the songs of the slave, resigned to his fate. The great man of music will sing, "I Got A Home in Dat Rock, Don't You See" and "I Don't Feel No Ways Tired" and a lot more of the foolish songs of the demoralized human beast of burden. He will sing of bleeding moons and falling stars, the "ribber Jerdan" and "de Lonesome Valley." In fact his repertoire includes quite all of the drivel and unsophisticated meanderings of a child-like people. We need sterner stuff. We need notes of a finer timbre. Burleigh is pandering to the morbid desires of the sons of the slave-holders.

Music-1928

Brings Pianist From Frisco, Pays Him $100 Per Day

G

CHICAGO, Ill., Dec. — (ANP.)—Henry W. Starr, well known pianist and entertainer of San Francisco, and his wife, arrived here last Thursday to remain for a limited engagement.

12-22-28

Townsend Netcher, white, millionaire, co-owner of the Boston Store, one of Chicago's largest department stores, attracted by Starr's artistic ability, had brought him to Chicago to entertain his guests at a series of parties he planned.

Mr. Netcher paid Mr. Starr one hundred dollars a day and bore all expenses including transportation until their return to California. In the west, Mr. Starr, who lives in San Mateo, one of Frisco's suburbs, is a favorite artist at the Mark Hopkins Hotel and a staff perform

---

Why And How Jazz Has Conquered The World

Noble Sissle In Paris, France, La Depeche Africaine.

It was quite amusing to see how strange they looked at us because we were the first Negro troops from America at the front.

At first we were taken for Moroccans or Sengalese and were hardly noticed; but when the band struck up you should see the awed look on their faces and immediately there was a rush out of the train and station sheds and puzzled looks amid smiles of pleasure, at hearing the music. It was a revelation, the effect the Spirit of our music had on them. We would see other troop bands play, but the music was just as sad as the faces of those they were playing for and consequently there was no thrill to it at all.

The climax to the wonderful experiences we were having and watching with interest, came in August, 1918, in Paris at the meeting of the Woman's World Congress. Those who were there will no doubt remember what took place in the Garden of Tuleries when the four bands representing England, France, Italy and America were grouped in the gardens to play a half-hour each during the afternoon at the opening of the Congress.

Our band with Lt. "Jim" Europe leading, was selected to represent the American Army, and they did. Not that they were better musicians than the other bands; by far, they were not as good when it came to technical playing, but after the other bands had played and the crowd gathered around, "Jim" Europe's band of forty-five dusky players at the conclusion of their first selection — a medley of plantation airs ending with the thrilling "Dixie" tune, a shout went up from that multitude that must have been heard by the Kaiser in Germany. Before the echo had died away Lt. Europe swung his band into the Jazzy strains of the Memphis Blues and that did settle it. Before the onslaught of those syncopated strains the entire standing audience was swaying and rocking to the time of the rattling drums and cracking trombones. Yankee officers took the ladies nearest them and started fox-trotting and the Women's World Congress took on the aspect of a Jazz feast.

The only way the crowd could be dispersed to go back to the other band stands who were supposed to rotate with their programs, was for Lt. "Jim" Europe to lead his band out of the Gardens. There, before that wonderful dignified audience, Jazz won its decisive battle.

And Why?

Well let us go back to the origin of this music that has caused such remarkable feelings of joy to exist in the souls of those who hear.

The American Negro when he came from Africa brought with him his native melodies and weird harmonies.

He was always a singer of songs, and during his servitude, history teaches, he was the most patient and faithful of the people of the world, who had ever been in bondage. Instead of hating and cursing God for his plight, he seemed to always liken himself to the Children of Israel. They knew not why they were enslaved, but they always seemed to have faith in God that some day He would set them free. They thot that a Moses would come in the right time and deliver them as the Children of Israel were delivered, as the lyrics of one of our old songs say:

Didn't my Lord deliver Daniel
I know He'll deliver me.
Didn't my Lord deliver Chillun of Israel
I know He'll deliver me, etc."

Consequently their lives of Physical Bondage affected their songs, which effects were expressed in their weird melodies and rythms. That hope, faith and fervour of their souls were poured forth in songs — songs that were being born in human souls labouring under different circumstances than any other race of people beneath the sun. Theirs was a new formula for song inspiration — hopeful lamentation of a soul in anguish.

Generation after generation of my people were born into the world under these conditions, but each having more faith in the coming of Moses than the other and more resigned to their labours. Finally the day of jubilee came, when Abraham Lincoln with one sweep of his hand set three million people free. A new song was born in the hearts and souls of these faithful hewers of wood and drawers of water. Released from a terrible brutal bondage with all the hope of past generations, dead and gone throbbing their breasts. Those whose only souls and with all their pent up energy broke forth in songs of rejoiciing that have never ceased and never will cease because they are songs of thanksgiving.

Even in America, right in the hotbed of the music, not until after the war was there any universal appreciation of the music. Why in 1912 and 1913 you could not get a white musician to play syncopation, they would not try, they said it was against the rules of harmony and made all kinds of fun of it and we have lived to see some of those very musicians clamouring for the honour of being called the Jazz Kings. Of course our sacred music — the Spirituals — have always been appreciated among the followers of the class of music because they were turned up to the acceptance of thes acredness of thought behind the interpretation of those quaint melodies. But the ears of the world in general were not tuned up to the lighter music of the Negro.

It did not interest them. There was a note of weirdness about it that the world did not understand. There was rythm and melody, but there was a certain something else mixed in the strains that did not quite appeal to the public. There was a cry of joy mixed with a feeling of anguish, a discordant so-to-speak sort of concoction of painful joy. What was it about the music that they could not understand? They wanted to, but.

Why They Could Not Feel It?

Because the responsive chord was not born in his soul, nor was it possible for it to be born there, without going through the same ordeals that the singers of the song had gone through. But when Capitalist and Imperialist drunk with power kept tightening the reins on an ever-growing restless public, when suddenly the reins broke and there was a sudden jolt that tumbled nation after nation into a merciless bloody war; when finally the hand of right reached out and crushed that of might and captor and captive emerged from the fray exhausted and stunned, then the soul of the white man began to tune up to that of his darker brother. Those who survived had lived ages in those four short years of inhuman struggle. Their bodies and souls had been carried through the same bondage, worse in character, than their darker skin brothers. Rigid military dicipline and war time restrictions had robbed them all of their freedom and pursuit of happiness. The constant dread of victory of a determined and ruthless foe had put their minds in a worse bondage. The collapse and fall of one government after another, revolutions and wars within wars with all their attendant fears of loss of life and liberty, had torn their heart strings and their souls cried out in a slave's lament — Oh god, when you deliver us from bondage?—and bondage indeed it was—physical and mental.

All through this period in America and Europe the American Negroes seemed to be the only ones who kept light-hearted. The spirit of his music seemed always the same everywhere. Their bands and orchestras were sent to rest in concentration camps, to play and cheer the soldiers. The remark was often passed. The Negroes seem to be so happy. Why should they not be happy, were they not happy in their own bondage? Happy yes, but at their being in bondage, but because they had faith in the Almighty to see them safely through and to them it was just one more test of their perseverance. All through the world he is gradually becoming acquainted with and understood by the peoples of every country. His music is their music and he has begun to be a part of their lives.

And Why?

There is only one answer and quite to the contrary as some have said instead of Jazz Music being such—Low Down Music—When you get to the source of the real article and real spirit of those that really play it (The American Negroes) you will find the cause of its universal appeal lies in the fact that the American Negro Music is on as high a plane as regards to the spirit of human inspiration as any music that was born in the souls of a race of people. The proof is its world-wide acceptance.

So it looks as though the plan of the Almighty was to bring up a race of people in the southern states of America through trials and tribulations and put in their souls a song that was to echo to the four corners of the earth, and in the midst of the world's darkest periods his songs were destined to scatter sunshine to right itself even as the American Negro's troubles were righted.

Just as there has always existed sound waves in the air and the world has just been able to tune up to hear them, and now they have the Radio will always hold a permanent place Jazz music been floating around in in the scientific world. Just so, has the air but the public souls were not tuned up to feel it, but now it has like the Radio, taken its respective place among the musical libraries of the world.

NOBLE SISSLE

ROLAND HAYES RECITAL SUPERB

Louisville News
12-22-28

Words are too inadequate, musical appreciation too meager, and language acquaintance entirely too limited for us to describe artistitically the recital of Roland Hayes at the Brown Theatre last Sunday afternoon.

Suffice us to say that, judging from the prolonged applause after the rendering of every number on the program and the hearty response of the vast crowd to the encores the rendering of every selection in the German, French and English languages was as no other artist in the world could render but Roland Hayes—we believe. Also, the enraptured feeling of charm and delight that one possesses when he sings, is convincing of the fact that he is in a class to himself.

Too, it should be remembered, that the accompanist is highly deserving of much praise for his expertness at the piano.

Savannah, Ga., News
Tuesday, November 27, 1928

MARIAN ANDERSON SINGS BEAUTIFULLY

Colored Contralto in Concert Last Night

Marian Anderson, famous negro contralto, sang beautifully last night at the Municipal Auditorium. Her recital was given under the auspices of the Educational Committee for Negroes, proceeds going to Cuyler evening school.

It was the singer's third appearance in Savannah. She recently returned to the United States after two years of study abroad, and the result was evident in an even better performance than on her former visits. She is recognized as perhaps the greatest singer of her race before the public. William L. King accompanied her on the piano.

Interspersed between her numbers were selections by a girls' trio and a boys' quartet from Georgia State College and a chorus from Cuyler High School, all of which were well received. It was announced that programs of a similar kind would be given in future years for the same purpose as that last night.

Boxes for the evening were taken by Judge and Mrs. S. B. Adams and friends, Mr. and Mrs. Gordon Saussy and friends, Mr. and Mrs. Charles Ellis and friends, Mayor and Mrs. Hoynes and friends, and Judge A. W. Solomon and friends. The program was as follows:

I—High School Chorus, Alice M. Ellis, director of Music, Cuyler Junior High. (a)—Pilgrim's Chorus;

II—Marian Anderson, (a)—Recitative and Aria from Serse, Ombra Mai Fu (A Lovely Palm Tree)—Handel; (b) — Sedden, Crudele (Prayer of a Love that is Scorned), Caldara; (c)—Air de lia from L'Enfant Prodique (A mother's Anguish for Her Only Child), Debussy.

III—Georgia State Girls' Trio: (a)—"Nobody Knows de Trouble I See; (b)—"Angels Watchin' Over Me." M. L. Adams, Director of Music, Georgia State College.

IV—Marian Anderson: (a) Wiegenlied ("In the Cradle Laid"), Shubert; (b)—Des Madchen Spricht ("The Maiden Speaks to the Swallow"), Brahms; (c)—Die Allmacht ("Jehovah's Might"), Schubert; (d). Fruhligsnacht ("On a Lovely Spring Night"), Schumann.

V—Georgia State Boys' Quartet: (a)—"Southern Memories"; (b)—"Swinging On de Golden Gate."

VI—Intermezzo in Octaves—W. L. King (Leschetizky).

VII—Marian Anderson: (a)—"Night on Ways Unknown Has Fallen," (Griffes); (b)—"Song of the Heart," (Johnson); (c)—"Lullaby" (Scott); (d)—"Love's Philosophy," (Quilter).

VIII—Negro Spirituals, Marian Anderson: (a)—"Done Foun' My Los' Sheep," arranged by Johnson; (b)—"De Gospel Train," arranged by Burleigh; (c)—"Sometimes I Feel Like a Motherless Child," arranged by Brown; (d)—"Dere's No Hidin' Place Down Dere," arranged by Brown.

GEO. BIAS MAKES NEW RECORD FOR COLUMBIA

Afro American
12-8-28
Baltimore, Md.

George Bias, Baltimore tenor, and record star, has made his second record for the Columbia Phonograph Company, according to an announcement made this week.

The numbers are "Since You Went Away," a new number by Smith, one of New York's youngest race composers, and "Somewhere Someone's Love is Calling," a number hitherto unpublished and unrecorded. Mr. Bias is accompanied on these records by Ben Selvin of the Columbia, leading a trio composed of violin, cello and piano.

Mr. Bias is the only race singer singing popular numbers for the Columbia Compnay and expects his new record to surpass his first. Of his first release, 7,000 records were sold in Maryland in seven weeks, the singer announces. Local dealers are trying to have the record released December 20 instead of Jan. 4, in order ot be on sale for Christmas buyers. Mr. Bias is interested in putting over the song written for hmi by Mme. Grace Moore-Caulk, local composer and expects very soon to get it before the public.

ROLAND HAYES' COUSIN NOW CONCERT SINGER

News
12-5-28

HENDERSON, N. C., Dec. 3 (ANP).—Richard D. Mann of Rome, Ga., a relative of Roland Hayes, the famous tenor, who traveled with his cousin for a couple of years as secretary, became so inspired by the results of Hayes' musical effort and attainment that he himself has become a concert singer.

Mr. Mann appeared at the high school here in Henderson a few nights ago, giving a recital. Local papers and the general public were very enthusiastic in expressions of appreciation for the splendid program he gave.—J. O. Thomas.

Amsterdam
N.Y.

CHICAGO OPENS ARMS TO GARNER, SINGER, ON HIS HOME VISIT

(Picture on Page 4)

12-15-28
Chicago

After a concert tour of the capitals of Europe, George R. Garner Jr., internationally known tenor, returned home Thursday morning via the Twentieth Century to spend the holidays with his mother and dad, Mr. and Mrs. George R. Garner, 6408 St. Lawrence Ave. "It is certainly good to be home again," the singer said smilingly, as he stepped from the train to be greeted by a delegation of friends at the La Salle St. station.

Mr. Garner Chicago's own son, whose fame extends across the ocean, arrived in New York city from London, England, on the steamship Majestic, Dec. 4. After a short visit with friends in Harlem he left for home Wednesday afternoon.

Wins Fame Abroad

Mr. Garner with his wife, Mrs. Pauline Garner, have appeared with overwhelming success in numbers at the most important concerts in many of the leading continental cities, singing on the program with such artists as John McCormack and others equally as noted.

"England was greatly concerned over the illness of the king when I sailed from Southampton," Mr. Garner told a newspaper representative, "and I am concerned myself, for the royal family has been very kind to me. I have sung before the Prince of Wales.

"Before I left I sang for Dowager Lady Swaything, the Duchess of Athol and Lady Astor. Another who has been gracious in giving me encouragement is Lord Beaverbrook."

Greeted By Editor

One of the first members of the delegation to greet the internationally known singer was Robert S. Abbott, editor and publisher of The Chicago Defender, the World's Greatest Weekly. Dressed in a blue serge suit and overcoat and carrying a can, Mr. Garner waved his hat in salute as the new arrivals joined the welcoming party.

Other members of the reception committee who met him were Mrs. Robert S Abbott, Dr. and Mrs. Carl G. Roberts, who visited the Garners last spring while in Europe; Mr. and Mrs. Cary B. Lewis, Mrs. Albert B. George, music critic of The Chicago Defender; Dr. and Mrs. Charles Thompson, Henry R. Crawford, executive secretary of the Wabash Ave. Y. M. C. A., and Arthur Sewell.

The tenor's greetings to the delegation were cut short by the sudden arrival of his mother and father, Mr. and Mrs. George Garner, and his daughter, Pauline, all three of whom received the tenor's embrace. Mrs. Pauline Garner, his wife, a Kewanee girl and graduate of Northwestern university, remained in England.

Many social functions have been planned for Mr. Garner during his short stay in Chicago. Outstanding among these was a dinner at the Windermere hotel at which Mrs. Jacob Rambo Custer was hostess. Mrs. Custer and the late Mrs. T. B. Blackstone, 1912 Prairie Ave., were among those who financed Mr. Garner's musical education.

GAFFNEY NEGRO COMPOSER

Charlotte Observer

Mack Miller Broadcasts Own Compositions Over New York Station.

Special to The Charlotte Observer

GAFFNEY, Dec. 19.—Mack Miller, Gaffney negro, has made a mark in the world of music and is a success both as a singer and composer. He had a place on a program with many other entertainers Wednesday night at station WCFL. His two songs are "I Remember" and "Rough, Rocky Road," both compositions of his own. He has had published several popular songs.

SPIRITUALS ON ST. HELENA.

Writer Says Negroes Sing Them There in Their Original Form.

To the Editor of The New York Times:

THE TIMES alluded recently to the negro spirituals. The purest of these in their original form, and sung on the largest scale in the South, are those here on St. Helena Island, where live some 5,000 Sea Island negroes, with a continuity of nine or more generations (the oldest in the South) and with only minor contact with the outer world.

Once every month at the big community house (Penn School) mass spirituals are sung with a perfection attained nowhere else in the South. Every Wednesday noon Penn School pupils sing them and three times every week in the island's many praise houses they are sung. These praise houses are peculiar to our coast and function on most democratic lines, the women chiefly leading; indeed, negro girls here are taught in school to lead in prayer, in spirituals and in praise talks. To the negroes here religion and melody are natural things; they carry ever in their lives a spiritual attitude and they hold in their minds many a traditional spiritual, none of them capable of being put into musical notation form.

In these spirituals there is always a leader, with his recurring monotone recitatives, with mass antiphonals, taken up in turn by groups here and there; the music is plaintive (almost sobbing) and in the minor key. Suddenly the minor may perhaps change into major, or one keynote into another, or perhaps you are swept up into the octave above. You can discover part singing, though it is not at all the conventional soprano, alto, tenor and bass, but there are never any errors in harmony. Its solemnity, its hushed air and its emotional appeal are most notable. The stage spiritual, with its consecutive thought and the rigid written form, is only a base, ludicrous make-believe.

N. L. WILLET.

Beaufort, S. C., Nov. 26, 1928.

HERALD
LEXINGTON, KY.

DEC 6 1928

ROLAND HAYES TO SING HERE

Roland Hayes, negro tenor, who has risen from a chore-boy on a Georgia plantation to his present position as the most gifted negro tenor the musical world has had the opportunity to acclaim, will sing at the Woodland auditorium Tuesday night, December 18, at 8:15 o'clock, under the auspices of the Lexington College of Music, Miss Anna Chandler Goff, director. This is his third appearance in Lexington.

At the same time supporting his family and ex-slave mother, Roland Hayes managed to put himself through school and college. After years of struggle to train his voice, as all his friends advised him to do, he scraped together enough money to go abroad and give a recital in London. Here his fame was definitely made. He became the talk of London, then of Paris, Vienna and Berlin.

"His voice is indescribable; its timbre, flexibility, the unbounded richness of shades, its warmth—all these have something that you do not find in anyone else, a kind of amazement at its own wonder, a veneration, a tenderness for all art and sound. Every tone comes from the heart, from a heart which trembles in reverence for all that is beautiful and immortal, for art." This the Amsterdam Telegraaf says, is the impression gained in his appearance in Holland.

Tickets are now on sale at the Lexington College of Music. Downtown sale will begin in the lobby of the Phoenix hotel Saturday, December 15, at 9 o'clock in the morning.—

JOURNAL & COURIER
LAFAYETTE, IND.

DEC 1 - 1928

Negro Musicians Open Convention

The Indiana association of Negro Musicians opened its annual convention in Lafayette, Friday. Negro people were expected to attend from all sections of the state. Children gave a program Friday afternoon at Lincoln school. The sessions will close Saturday evening when a state chorus will sing "The Seven Last Words of Christ," in the First M. E. church of West Lafayette, with the public invited.

Music-1928

SENTINEL
ORLANDO, FLA.

OCT 27 1928

New Negro Spiritual Born As Result of Recent Storm

WEST PALM BEACH, Oct. 26. (AP)—Out of the horror of the September hurricane a new negro spiritual has been born. It is typical of the songs the negro always has woven around catastrophe.

Keyed to a plaintive melody, pitched in haunting minors, the first public rendition of the song was at religious services last Sunday after it had been sung for several days over the wash tubs and smoking stoves of the tented refugee colony.

The words, filed in official records of the American Red Cross recite the terrific tragedy in the Everglades when the hurricane swept the waters of Lake Okeechobee over towns and drowned upwards of 2,000 persons.

Verse

"On the sixteen day of September
"In the year of ninteen twenty-eight,
"Good started to riding early
"And he rode till very late.

Chorus

"In the storm, oh, in the storm,
"Lord, somebody got drownded,
Got drownded, Lord,
"In the storm!

Verse

"He rode out on the ocean,
"Chained the lightning to his
Stepped on the land at West Palm Beach,
"And the wicked hearts did yield.

"Over in the town of Pahokee,
"Families rushed out at the door,
"And somebody's poor mother
"Has never been seen no more.

"Some mothers looked at their children,
"And as they looked they began to cry
"Cried, oh, my Lord, have mercy,
"If you don't we all must die!

"Schoolhouses, halls and theaters,
"In the storm, they was all blown down,
"In the city of West Palm Beach,
"Only two churches left in town.

"I'll tell you, you wicked people,
"What you had better all do,
"Go down and get the Holy Ghost,
"And live a good life, too.

"Out around Lake Okeechobee,
"All scattered on the ground,
The last account of the dead folks.
"There was twenty-two hundred found.

"South Bay, Belle Glade and Pahokee
"They tell me they all went down;
"And in the little town of Chosen,
"They say everybody got drownded.

"Some folks are still missing
"And ain't been found, they say;
"But this we know, they will come forth
"On the Resurrection day.

"When Gabriel sounds the trumpet,
"And the dead begin to rise;
"I'll meet those saints from Chosen
"Up in the heavenly skies."

If the history of negro melodies, especially those that have arisen from the great disasters, is repeated, the song will travel "grapevine" from community to community until it will be heard everywhere negroes are to be found in this country.

Life among the negroes in the refugee camps here is intensely religious. There are services every day and on Sunday when the new spiritual appeared, there was a continuous round, one service scarcely ending before another denomination or church flock began one of its own.

Seattle (Wn.) Town Crier.
September 29, 1928

WORTH TUTTLE, writing in the New York Times, has done a somewhat comprehensive review of modern negro artists' emphasizing the tendency towards a development of a true racial art. Here is part of Mr. Tuttle's discussion, and next week we'll run the rest.

Back in 1921 the first exhibit of the work of American negro artists was held at the 135th Street branch of the Public Library. Last January their first annual show was held under the auspices of the Harmon Foundation and the Committee on Church and Race Relations at International House.

In the early Spring of this year Archibald J. Motley, a man of 38 who worked as a laborer until his recognition as a painter came, held the first negro one-man show of any importance in New York. The career of this remarkable painter was sketched in an article appearing in The Times Magazine for March 25. In his first exhibit was all that one missed in the two general ones—the first displaying the work, some good, some very bad, of thirty-eight negro artists; the second, of a somewhat higher and more even level, the work of eighty-seven.

After the first show I wrote in the now deceased Freeman: "As individuals they (the contributors) have not yet become sufficiently introspective or sufficiently brave to reap in art the harvest which their race has sown in suffering. . . . Yet in the field of painting and sculpture the American negro has a freedom for self-expression that has been denied him in literature. For such expression three sources of inspiration and material are open to him. There is the history of the race, there are the contemporary types of Afro-Americans, and there is also, as Benjamin Brawley points out in 'The Negro in Literature and Art', the racial temperament."

All of this Mr. Motley has both realized and executed, going back for his material to the jungle and to the plantation, to the negro belts of modern cities, and weaving into all that rich racial fabric an emotion which no white man can experience, knowing within himself what modern psychologists have stated about the inferiority complex: "* * * the dark tinge of my skin is the thing that has been my making. For * * * I have had to work 100 per cent harder to realize my ambition."

* * *

While in the two general exhibits there was no one to equal Mr. Motley in imagination and in emotion, it was gratifyingly clear that in the seven years elapsing between the two events some progress had been made in a utilization of the material found in contemporary Afro-American types and in an improved technique. In the first show, for instance, Tanner's "Washing the Disciples' Feet" and Meta Warick Fuller's symbolic figure of a young girl, called, I believe, "Africa's Awakening," were needed to hold the thing together—though they were well aided by the work of Laura Wheeler Waring and William H. Scott and even by those photographic studies done by Professor Battey of Tus~~keegee Insti~~tute.

The exhibit at International House, with all its shortcomings, did stand on the feet of the coming young painters and sculptors in the race: in the Brittany seascapes of Palmer C. Hayden, a youth rescued from a Village attic last year by the first Harmon Award and now at work in Europe; in the matured ability of Laura Wheeler Waring, a young teacher of normal school art recently returned from three-years' work at the Julien Academy; in the sculpture of Sargent Johnson, a picture framer of Berkeley, Cal., and in the composition work of Marvin Gray Johnson, a student who has established a prize-winning record at the National Academy of Design. There were, too, Aaron Douglas's illustrations for "God's Trombones," mural studies for public buildings in Chicago and Milwaukee by William H. Scott, others by Hale Woodruff, and one powerful bit of sculpture, the head of a negro, by Augusta Savage, a young woman from Florida who, surrounded by a dependent family is working toward recognition in a room on 137th Street.

Miss Savage, finding that all of her work, in its first form, tends to be too negroid, is fighting down this very racial expression which Mr. Motley has so effectively immersed himself. For this reason it will be particularly interesting to watch her work—if circumstances are not too much against her. Her "Green Apples," a study in bronze of a small colored boy with colic, has just been catalogued by Gorham. But she is at work now on very Anglo-Saxon illustrations for a life of Whitman.

DALLAS, TEX.
News

AUG 1 1928

Six Negro Musicians Given Scholarships

Special to The News.

FORT WORTH, Texas, July 31.—Six negro musicians showing unusual talent were given scholarships and scholarship loans at the close of the Summer School of Music and Fine Arts, which ended its first session Monday night with a program in the Mount Gilead Baptist Church here. The Texas Association of Negro Musicians sponsored the six-week course given here.

Close to fifty pupils from many parts of Texas attended the classes.

Winners of the scholarships were Herbert C. Blanks, tenor, Houston; Beatrice Washington, soprano, Texarkana; Dale Williams, pianist, Fort Worth; Mary K. Bly, public school music, Fort Worth; Pearl Ntsiko, pianist, Johannesburg, South Africa, and Anita Luter, pianist, San Antonio.

Haunting Negro Spiritual Is Born Of Florida Storm

Charlotte Observer

Negroes Wail Plaintive Melody Over Washtubs as Paen to Victims of Hurricane; Red Cross Files Words.

WEST PALM BEACH, Fla., Oct. 27.—(AP)—Out of the horror of the September hurricane a new negro spiritual ha been born. It is typical of the songs the negro always woven around catastrophe.

Keyed to a plaintive melody, pitched in haunting minors, the first public rendition of the song was at religious services last Sunday, after it had been sung for several days over the washtubs and smoking stoves of the tented refugee colony.

Charlotte

Observer

10 28 '28

North Carolina

The words, filed in official records of the American Red Cross, recite the terrific tragedy in the everglades when the hurricane swept the waters of Lake Okeechobee over towns and drowned upwards of 2,000 persons.

Verse:

"On the sixteenth day of September
"In the year of nineteen twenty-eight,
"God started to riding early.
"And He rode till very late.

Chorus:

"In the storm, oh, in the storm,
"Lord, somebody got drowned,
"Got drownded, Lord,
"In the storm!
"He rode out in the ocean,
"Chained the lightning to His wheel,
"Stepped on the land at West Palm Beach,
"And the wicked hearts did yield.
"Over in the town of Pahokee,
"Families rushed out at the door,
"And somebody's poor mother
"Has never been seen no more.

"Some mothers looked at their Children,
"And as they looked they began to cry
"Cried, oh, my Lord, have mercy,
"If you don't we all must die!

"School houses, halls and theaters,
"In the storm, they was all blown down,
"In the city of West Palm Beach,
"Only two churches left in town.

"I'll tell you, you wicked people,
"What you had better all do,
"Go down and get the holy ghost
"And live a good life, too.

"Out around Lake Okeechobee,
"All scattered on the ground,
"The last account of the dead folks,
"There was twenty-two hundred found.
"South Bay, Belle Glade and Pahokee
"They tell me they all went down;
"And in the little town of Chosen,
"They say everybody got drowned.

"Some folks are still missing
"And ain't been found, they say,
"But this we know, they will come forth
"On the resurrection day.
"When Gabriel sounds the trumpet,
"And the dead begin to rise;
"I'll meet those saints from Chosen
"Up in the heavenly skies."

If the history of negro medolies, especially those that have arisen from the great disasters, is repeated, the song will travel "grapevine," from community to community until it will be heard every where negroes are to be found in this country.

News of the Music World

By MAUDE ROBERTS GEORGE

Defender

Nov 24 1928

Chicago

Ill

The Chicago Music association held the third of its series of soiree musicales at the Cook County Bar association. Mrs. Goldie Guy Martin, pianist, teacher and director of St. Mark's choir, was the speaker, her subject being "The Origin and Subsequent Development of the Piano." The large audience that filled the parlors was enthusiastic in their appreciation of the speaker's analysis of the parts and functions of the piano in the production of the tonal qualities of various instruments. Mrs. Martin had also collected some pictures, which were passed through the audience and illustrated her lecture. Careful attention was given to the explanation of the pedal, its uses and abuses in piano playing.

Miss Nannie Mae Strayhorn, Marcus D'Albert and T. Theo Taylor, pianists and teachers, were the soloists, rendering a program which served to illustrate the points of the lecture in points of rendition and served to give a practical example of all that had been told to the audience. These artists played with their usual brilliance and finish.

Mme. Clara Hutchison, acting president, announced the December soiree musicale at Grace Presbyterian church and thanked the audience for their presence on behalf of the association.

Miss Viola Hill, director of music at the Colman Community center, is making a great success of her singing classes. The adult class sang upon the program of the Chicago Federation of Public School Community Centers, at which Wallace Caldwell, president of the board of education, and Dr. Charles J. Lunak, assistant superintendent of schools, were the speakers. They were enthusiastically received and have been invited to appear upon the program at the Shoop school Friday evening.

The Schubert centennial committee, of which Mrs. Martha B. Mitchell is chairman, is composed of Mmes. Clara Hutchison, Beulah Mitchell Hill, Goldie Guy Martin, Estella Bonds, Maude Roberts George, Ida Johnson, Margie Richie, T. T. Taylor, Walter Gossette and J. Gray Lucas. The program will be held at St. Mark church Nov. 25, which is during the week of celebration of the 100th anniversary of the death of Franz Peter Schubert. An elaborate program has been arranged.

The Chicago Ladies' Concert orchestra under the direction of Irene Howard Harrison will give its initial program at Michigan Ave. C. M. E. church Nov. 20. Mrs. Clara Hutchison, well-known Chicago soprano, will be the soloist and Mrs. Ray, reader, will compete the program.

Daniel E. Davies is the director of the choir of the new St. Edmund's church at 5831 Indiana Ave. He has arranged his first monthly musicale for Sunday evening at 7:45. The program will consist of the following: Walter E. Gossette, organist; John Greene, baritone; Eva Trent, soprano; Arthur Harris, violinist; Mrs. Helen Sayre and Abbott Sayre, duet; Alan Williams, Roscoe Woodward, Franklyn Sayre and William Moore, male quartet. The choir will render some attractive numbers under the direction of Mr. Davies.

Roland Hayes' recital at Orchestral hall for the benefit of the building fund of the Y. F. C. A. is bringing forth much comment and many box parties have been formed. Mr. Hayes has just appeared in his opening recital at Boston and scored a great triumph. An interesting list of box holders has started, which will be made public before the recital Dec. 10. Tickets are in the hands of all of the members of the committee of management of the Y. W. C. A. and are available at the office, 4559 South parkway.

J. Wesley Jones, president of the N. A. N. M. and well-known director of the Metropolitan choir will leave the city for Fort Wiley, Tex., where he will conduct a large chorus and will visit Wiley university and some of the other important cities of Texas. This trip has been arranged through Mrs. Fowler, who is the president of the Texas Music association and is now getting out a magazine which is to be a record of not only Texas activities but also with contributing writers from all over the country.

The recital of Miss Gladys Hayden Sims at Berean church was a grand success. A large and appreciative audience was present and was enthuiastic in appreciation of her singing, not only by applause, but also the many beautiful flowers attested the high regard of friends for her. Miss Sims is a pupil of the Nakutin studios and reflected gerat credit upon her teacher in her initial presentation. Miss Sims is an accomplished musician and her vocal study is the rounding out of an accomplished artist.

Miss Sims' program was well balanced and gave ample opportunity to demonstrate her voice, which is a dramatic soprano with a wide range. She sang with understanding and showed talent in interpretation. She has a pleasing stage manner and was charming throughout her program. Miss Estella Bonds was her efficient accompanist.

Miss Margaret Bonds, unusually talented pianist, delighted the audience with her piano selections and was a great asset as the assisting artist. She plays as one far in advance of her years and with an ease and grace that is thrilling to perceive.

Mrs. Ione Trice, pianist and teacher, who has returned recently from study abroad, will appear in recital at Kimball hall Sunday afternoon under the direction of the Zeta Phi Beta sorority. Mrs. Trice's talent was highly appreciated and valued before her foreign study and a rare treat is in store for music lovers Sunday afternoon.

NEW YORK MUSIC WEEK ASSOCIATION ANNOUNCES PLANS FOR 1929 SEASON

Age

10-27-28

New York

The New York Music Week Association announces through Miss Isabel Lowden, director, that the Association's syllabus for the present season will be ready for distribution not later than November 1. Great care has been exercised in its compilation, not only to meet the expansion of the work, but also to make it more flexible for the varied types of contestants which the association is attracting.

This is particularly true in connection with students who have started their musical education later than a great many children who register. Heretofore these children have not been provided for. This year at the special request of music teachers a particular class between the elementary and intermediate classes has been arranged for these children.

The Association's plans for the present season include contests in each of the fifty-four districts of Greater New York which will open the middle of March. These will be followed by Borough contests, and these again by the Interborough or final contests, which will take place the first week in June.

Choral contests and those for church choirs, will again provide an important part of the season's program, particularly in Brooklyn where the initiative of the Bay Ridge Community Center last season has encouraged several other community centers of that borough to take an active part this season in rounding up the choruses and church choirs of their districts. There will of course be the usual special contests for public schools and parochial schools, which will take place the latter part of the season.

Augmented by its new members who were gold medal winners last season, it is anticipated that the Gold Medal Winners Club will take an active part in the present season's program, and definite plans will be announced after the next meeting of the Gold Medal Winners Club.

The registration of former seasons, which has always exceeded the ten thousand mark, will probably be increased this season not only through the entrance in the contests of a much larger registration on the part of church choirs and choruses than the association has heretofore enjoyed, but also through a larger registration of soloists which will be possible through the additional classes being provided.

Music teachers and students desiring the new syllabus are requested to write to the Association's headquarters at 152 West 42nd street. This will be obtainable November 1.

Music - 1928

$1,000 PRIZE FOR CHORAL CANTATA IS OFFERED BY SOCIETY FRIENDS OF MUSIC

Age
9-22-28
N. York

The Society of the Friends of Music., announces a cash prize of $1,000 for a choral cantata submitted in a competition closing at noon, November 1, 1929. The work must be original and not performed, printed or published in full or in part before the award is made. The subject and style are left to the composer's choice, and may be sacred or secular.

The composer must have been a resident, though not necessarily a citizen, of the United States at the time of the composition and submission of the manuscript and of the award by the jury. There are no conditions concerning the residence or nationality of the librettist.

The cantata should take not less than twenty or more than thirty minutes for performance; it must be scored for orchestra, four-part chorus and from two to four soloists. An organ part is optional. The orchestration shall be in "simple, so-called classical form." The text must be Latin, English, French, German or Italian.

The contestant must submit a typewritten copy of the full orchestra and vocal scores. Original manuscripts are not to be submitted, but copies must not be in the handwriting of the composer or librettist. This condition safeguards the composers against possible damage from loss or destruction of the manuscript and conceals his identity.

Manuscripts should be submitted to the Society, care of Richard Copley, 10 East Forty-third street.

Scores and librettos must be anonymous, containing marks of identification corresponding with marks on sealed envelopes containing the composers' full names and addresses and copies of the conditions and regulations of the contest subscribed to by all contestants in the presence of two witnesses.

If the words of the text are not public property, the envelope must also contain the author's signed consent for the Society to use the words and give public performances. If the librettist and composer are different persons, only the composer will be entitled to the award.

The contest will be decided by majority vote of the jury. The winning work will be performed by the Society at its own expense within twenty months after the award. The Society will be entitled to give three performances of the winning cantata without charge or royalty, having exclusive performing rights until the first performance is given.

THE NEGRO SPIRITUAL

THE NEGRO SPIRITUAL has, in late years, become part of our general, if not of our sacred, literature, as expressing the emotions and longings of a race physically limited by the civilization of the day. It is because of its appeal to all human emotion that has not been alloyed with the materialism of a succeeding civilization that it has been taken over in our song and story, and it may not be amiss to discuss the spiritual briefly in these columns. As he is quoted in *The Christian Observer*, a Presbyterian weekly published at Louisville, Kentucky, Prof. Frederick Hall, director of music of Clark University, tells something of the origin, nature and history of the negro spiritual, thus:

Literary Digest

"The spiritual had its beginning in the heart of the negro as he labored in the fields of the South. These songs are outbursts of religious fervor, and in many cases are influenced by conditions which surrounded the people in whose minds they were born.

9-22-28
Vol. 98 no 12
New York N.Y.

"They are called spirituals, jubilees, melodies, folk songs. Either name is correct. They are called jubilees because of the ray of hope that is exprest in each. Regardless of how sad the song might be, or how miserable the conditions surrounding its birth, there is always found in it a definite pointing to a great day of jubilee when all sadness will be turned into gladness. They are called spirituals because of the deep religious feeling they express. They are called melodies because of the striking melody built upon a scale that was originated by the slaves. When a new song was born it usually began with a new melody hummed by one person. After the tune was caught, the whole group or congregation would join in, increasing the strength of the melody and adding harmony. These songs are called folk songs because they satisfy the scientific definition of folk song, which definition is too well known to mention here.

"The negro spirituals express a sympathy of feeling between words and music not always found even in the compositions of learned musicians. In many songs that we see to-day, the tune gives one idea and the words another. In the spiritual the words spoken convey a certain idea, and the tune sung or played gives a similar feeling. For instance, the originators of these songs would never have taken words such as 'Nobody Knows De Trouble I See,' and set them to a happy tune like 'Every Time I Feels the Spirit.' In every instance words and music harmonize, and herein lies a thread of real artistry.

"Some of these songs are sad and some are happier. This is true because of the difference in living conditions of the people who originated them. In different sections there are different interpretations, different words and slightly varying melodies of songs that originally were the same. This is true because at first the songs were not written down, but carried from place to place in the minds of the negroes, and very frequently a new condition caused a slight change of the song.

"These songs are deeply religious and should not be sung in such a way as to cause laughter or ridicule. Instrumental accompaniment always spoils the effect of the songs, and sometimes robs them of their identity. They can be sung artistically and according to all modern rules of vocalization and choral expression without being robbed of their real simple meaning.

"The spirituals show the character of the people in whose hearts they had their being, expressing patience, simplicity, sincerity, and the firm belief in the God of all mankind."

CLARENCE CAMERON WHITE RETURNS FROM HAITI WITH MATERIAL FOR OPERA

Age
9-22-28
N.Y.

Clarence Cameron White, the distinguished violinist and composer, head of the Department of Music at the West Virginia Collegiate Institute, has returned from Haiti, where he spent several weeks collecting material, musical and literary, upon which to base an opera which he is planning to write within the next few months, the book of which will be prepared in collaboration with John F. Matheus, professor of romantic languages at the same college, who accompanied Mr. White upon the Haitian trip.

Mr. White tells an interesting story of his experiences while visiting the little Black Republic of the Carribean, and where he was the recipient of distinguished courtesies from both Haitian and American dignitaries. He exhibits with pride a handsome photograph of President Borno, bearing an autographed signature in which the Haitian Executive refers to Mr. White as the "distinguished violinist." Mr. White, Mr. Matheus and William Warrick White, the composer's son, who accompanied his father, were guests at the Executive palace.

Another unusual coudtesy was dinner given by the American charge d'affaires, said to have been the first time a Negro American has been formally entertained by the diplomatic corps.

Through the good graces of Capt. Napoleon B. Marshall, who is attached to the American consulate, the visitors were given an opportunity to attend a native voodoo ceremony, and through one of the American marine officers Mr. White secured two genuine voodoo drums, which he plans to use in the orchestral setting for his proposed new opera.

This opera, by the way, will be based largely upon the eventful and dramatic life of the former patriot and president, Dessalines, with some references toward the reign of Christophe. Proposing to give it a Haitian atmosphere, Mr. White at the same time, plans to make it an entirely original creation musically. He has collected a goodly supply of the matic material, including several forms of the national dance, the Merangue, but for his opera Mr. White will write a new Merange.

There is a dearth of musical material, says Mr. White, and an almost entire absence of mass musical expression. Not only do the people not engage in spontaneous singingg, but there is an absence of song birds. In fact, says the composer, there are few feathered folk of any kind on the island. Such singing as is done by the Haitians is lacking of harmonious arranggement. There is no four-part singing at all, even when mixed groups are singing. All the voices are in unison, soprano and bass, alto and tenor. This peculiarity refutes the truism that all Negroes sing instinctively in harmonic forms.

While in Port au Prince, Mr. White appeared in violin recital at the Theatre Parisiana, a handsome white marble building, but with a seating capacity of only about five of six hundred. The city boasts another theatre of about the same capacity. The accompanist for this concert was Mme. Melhorn, wife of the director of the Service d'Hygiene, an American from one of the western states.

For this program, Mr. White selected two numbers by Coleridge-Taylor, Ballade in C Minor and La Danse Africaina; Romance by Dvorak-Kreisler; Melodie Viennese by Kreisler; Corpuscle by Massanet; Scherzo by Van Goens; Preisleid by Wagner-Wilhelmj; and a group of his own compositions, including Chanso du Travail, Serenade, Sur le Bayou, Valse Coquets, Chant Negre and Danse Negre.

This prgoram was played Saturday evening, September 8, before a distinguished audience, His Excellency, President Borno and Mrs. Borno, occupying their official box, which was draped with the national colors.

"Le Matin," one of the leading papers in Port au Prince, published a lengthy and discriminating review of the recital, declaring that those who missed the recital because of a heavy rain storm "substracted from their life one of these hourly truly pleasant and which might have consoled them of many others perhaps."

Referring to the artist, the reviewer wrote: "Mr. Cameron White has a fine sympathetic head, round and good. His hair is 'crespele' and slightly grey. His face is generally smiling but contracts smileless as soon as he bends it over his violin. Elegant, he wears well evening clothes. A body of a singer, a body of a baritone, he gives the impression that one has seen him before, somewhere. Furthermore, one has the impression that one has intimately known him."

Generous applause brought a number of encores and a beautiful young girl presented the artist a basket of gorgeous red roses.

Defender
Chicago, Ill

9-8-28

GEORGE GARNER ACCLAIMED IN ITALY—George Garner, Chicago tenor, who has appeared in concerts in the leading cities of Europe during the last year; is now resting up at Como beach, famous watering place in Italy. He is shown here on the promenade at Bellagio with friends. Left to right: Signorina Battista Commi, Signor Genno Biancherri, Mme. Olivia Gianchetta, Signorina Ionae Grilli and Eward Evans, celebrated vocal coach and critic.

Music-1928.

FrenchmanDeclaresSouthern

RHYMTH GRAFTED, AUTHOR CONTENDS

Negroes Stole Songs for Jazz

Constitution 3-25-28 Atlanta Ga

Paris, March 24.—(AP)—This is what Fortunat Strowski, eminent French author and critic, has discovered about jazz. Jazz is old French music on which Mississippi negroes grafted their African tom-tom rhythm. America is merely the place where it was incubated, and is not to be criticised for it by Frenchmen.

M. Strowski, who is a member of the Institute of France, says he made the discovery in a two months' visit to the United States when he traveled through the southern states of the Mississippi basin. He found himself puzzled time and again by a familiar something he heard in the crooning voices of the negroes. For a long time it eluded him. then he suddenly awoke to the fact that he was hearing the melodies that the shepherd boys of Normandy, Picardy and Poiton sang 400 years ago.

Then he recalled that the Mississippi basin, cradle of scores of moaning saxophone melodies, was once all French. He remembered that the negroes of today are the descendants of slaves who served old French masters and that servants of latter day Franco-Americans still preserve traditions and melodies of the motherland.

The negroes, M. Strowski observed, have a highly developed sense of rhythm, exemplified in the weird tom-tom music of the African forests. At the same time, he says, they haven't the slightest gift of melody except in imitation. Their simple solution was to graft their tom-tom rhythm on the tunes of the early Frenchmen. The result was jazz.

The moral, M. Strowski finds, is that Frenchmen should be just a little bit careful in criticising the taste of America, "for you may be criticising at the same time the very life created by your own people," he says.

ITALIAN DUCE IS ENTRANCED BY MELODIES

Translation Into All Languages Urged

Defender 3-24-28 Chicago Ill

The lowly plantation melodies sung years ago in the cotton fields of the South are destined by Premier Benito Mussolini of Italy to become the themes for the future great operas of America. The spirituals, known to the Race for generations and which have gained world attention and love through song courtiers such as the Fisk Jubilee Singers and Roland Hayes, are so beautiful and appealing, in the duce's opinion, that they ought to be translated into every language, according to Sig. Mario Capelli, an internationally known opera star who is in Chicago making a series of Lenten appearances in churches. This appreciation for music shows a little known side of the "Iron man" of Europe, who has been classed as one of the outstanding men of his day.

"Premier Mussolini's love for the spirituals was revealed to me in a dramatic manner last summer," said Capelli. "I was giving a concert in Rome and did not know that Mussolini was in the audience. One of the more familiar melodies, 'All God's Chillun Got Wings,' was on my program. After I had sung it a messenger made his way to the platform and requested in the premier's name that several more be sung. The program was hastily adjusted accordingly.

AMERICA'S CONTRIBUTION TO WORLD'S MUSIC

"After the concert, when more encores were given to the spirituals than to the Italian opera numbers even, I was amazed to be confronted by Mussolini in person back of the stage. He shook hands warmly with me and then commented on how the spirituals had impressed him.

"'Most beautiful! Most beautiful!' said Italy's ruling minister, 'What do you call them? Spirituals? Ah! That is the true name for them. They are deeply spiritual and are perhaps the greatest and most original contribution to music today.

"'Can you get them translated into Italian? A master composer might easily make a great opera of them. I believe that that will come. But meantime I think they should be translated into every language so that people everywhere might know their beauty and know of this splendid contribution to the world's music that America has made.'"

Sig. Capelli specializes in the spirituals for concert work, finding that in Europe they register an even more enthusiastic response than here. He spent several years in the South learning the spirit as well as the meaning of the melodies.

TIMES
RALEIGH, N. C.
MAR 20 1928

KINSTON NEGROES HOPING FOR VISIT FROM JAZZ ARTIST

Tim Brymn, Negro Genius, Is Native Of Eastern Town

(Special Correspondence)

KINSTON, March 20.—Negro residents of this city are hoping that Tim Brymn will bring his biggest jazz band this way during the year. Brymn will not come south without a visit to Kinston, according to local acquaintances. He is ardently fond of his home town after years of fame and affluence.

Brymn is the best known negro composer and conductor in the world. He studied at Berlin and elsewhere in his youth. He has directed big orchestras and bands in London and America. During the war he was a regimental bandmaster with a lieutenant's commission.

Worthless in House

The negro celebrity worked for the father of Carl W. Pridgen, register of deeds here, as a boy. Pridgen yesterday recalled him as one of the most ungainly and thick-thumbed urchins he had ever known. The ebony Timothy did odd jobs. If he repaired a thing with the hammer and nails the nails were never driven straight. "He could not hang a picture straight to save his life. He was utterly worthless at house jobs, no matter how he tried. He grew up a ne'er-do-well, and finally members of his own race chased him out of town."

RECORDER
Milledgeville-Ga
MAR 22 1928

FORMER MILLEDGEVILLE NEGRO TO SING HERE IN APRIL

Samuel Rivers Has Gained Fame as Tenor. Will Sing Under Auspices of Church

Samuel Rivers, colored, who spent his boyhood here, will return to Milledgeville on April 2nd, with the Silver Tone Quintette to appear in a concert as a benefit to the Trinity C. M. E. church, the famous negro organization being one of the best in the country.

Rivers is the son of Jasper Rivers and gained his training at the Fort Valley Normal and Industrial school that is maintained by the Episcopal church. He later went to Fish University in Nashville and to the Chicago Musical school where he gained his musical training.

The program given by the Silver toned singers will be of spirituals, old plantation songs, popular numbers and sacred songs.

A special section has been reserved for the white people of the city

---

CONSTITUTION
ATLANTA, GA.
APR 1 1928

NOTED NEGRO SOPRANO TO BE HEARD APRIL 10

Florence Cole-Talbert, noted dramatic soprano of the negro race, will be presented to an Atlanta audience for the first time Tuesday night, April 10, in the First Congregational church, Houston and Courtland streets, under auspices of the Fine Arts Study club of Atlanta.

The singer recently made her debut in grand opera at the Communal theater, Cosenza, Italy, where she was well received. She is now on her first American tour and has appeared with notable success in New York. Her repertoire consists of classical and modern songs, arias in Italian, German, French and English, negro spirituals and songs by modern negro composers. Tickets to the concert are available to the general public.

Georgian
ATLANTA
GEORGIA
APR 9 1928

Negro Soprano Will Sing Here Tomorrow

Florence Cole-Talbert, negro dramatic soprano, who is now on her first American tour, will be presented by the Fine Arts Study Club at 8 o'clock Tuesday evening in a varied program at the First Congregational Church, corner Houston and Courtland Streets.

This singer, who has won high commendations in Europe and at a number of recent appearances in American music centers, is being brought to Atlanta by the Fine Arts Club at heavy expense, largely as a matter of public spirit. Admission will be to the public at popular prices, and a large attendance is expected.

HAMPTON CHOIR WINS APPLAUSE IN DEBUT HERE

Age

Enthusiastic Audience Forces Students To Sing Encores

New York N.Y. 4-21-28

By F. D. PERKINS
(In N. Y. Herald-Tribune)

The remarkable Hampton Institute Choir, conducted by R. Nathaniel Dett, appeared Monday night in Carnegie Hall for its first New York concert, given under the the auspices of the Society of the Friends of Music. The program was devoted to religious numbers, including sixteenth and seventeenth century music, three Russian anthems, works by Lily Strickland and Noble, Negro spirituals by H. T. Burleigh and Dr. Dett, and a closing group by Dr. Dett expressing "the Negro idiom in motets and anthems."

The singing Negroes from Virginia gave an impressive performance, accompanied throughout, and without any apparent instrumental aid in setting the pitch at the beginning of the numbers. Their al technique is unusually sure skillful, with an absolute pre-tion of attack shown at the start hen Dr. Dett began the concert mmediately upon reaching the rostrum. There was notable unity in spirit and execution, a tone marked by strength, smoothness and praiseworthy depth and color, and a general sense in the work of the singers of intentness and devotion to their art. A few occasional imperfections, such as top notes when the quality of tone fell below the general standard, and an exception to the usual rule of accuracy of pitch proved unimportant.

Most of Program In English

After Arcadelt's "Ave Maria", the program was in English. The second number, Campion's "By the Streams of Babylon," was encored, and the singers found sympathetic material in the Russian numbers by Tchaikovsky, Shvedof and Lvovsky, whose "Lord, Have Mercy," made familiar by Mr. Kibalchich's Russion Symphonic Choir, also scored a repetition. Russian vocal organizations, it was noted, are enthusiastically received at Hampton Institute. In this group, the basses reached what seemed a Slavic depth in their lowest notes.

Mrs. Strickland's "Saviour, Hear Us", on the order of the conventional hymn, was less well performed than its predecessors, while Noble's "Fierce Was the Wild Billow" went very well. The men of the choir, wearing uniforms of khaki hue, sang the two spirituals. The unornate white dresses of the women also gave a certain impression of uniforms.

Choruses in Negro Idiom

Dr. Dett's five choruses, to be considered, according to his program notes, as original compositions based on the Negro idiom rather than as arrangements of spirituals or folksongs, were skillfully, often elaborately wrought, offering a test well met by his singers, and interesting as exampes of this folk material used as a basis for deft, scholarly, sometimes intricate, choral writing. The general result was effective, "Oh, Hear the Lambs Acrying" and "Listen to the Lambs" were among the most expressive numbers of the group.

E. Reginald Swain sang his solos with a fine quality of tone. Mercer Bratcher also did commendable solo work, and the women soloists, Dorothy Mainton, Gertrude Martin, Ruby Truehart and Alice Mullen, sang with an expressive quality which characterized the singing of the choir as a whole. The Hamptonians were applauded at length and called on for extra numbers.

Favorite
Bonham-Tex

MAR 26 1928

ROBERTA DODD SANG TO BONHAM FRIENDS SHE DELIGHTED THEM

HER PIANO PLAYER, MAUDELINE WALKER, IS REMARKABLE PERFORMER

Roberta Dodd Crawford, colored born and reared in Bonham, who has waited table in Bonham boarding house, and whose voice was such as to assure those who knew that she could sing, came back to Bonham again Saturday night in song recital at the court house. She has been in Chicago. There were a great many white people there. Roberta's own race did not attend so largely. There is a reason for that. An admission was charged, and her people are poor. The cotton crop, which is their financial salvation, has not gotten to the planting stage yet, and even at that, when the cotton has been gathered, for the past few years, the picking has been thin. Dixie, it might be said in passing is undergoing a transition. The cotton crop is no longer a paying proposition with the farmer. What will then become of the colored element which has been living off that crop, and the hopes of it, is as much of an economic problem as some other reliefs that are bothering economists.

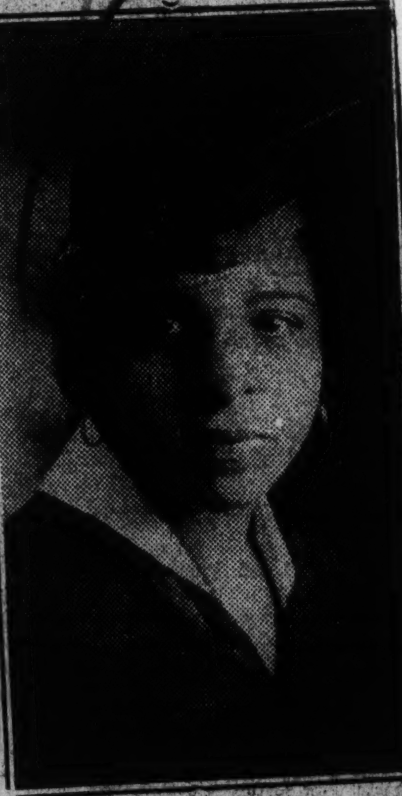
Roberta's singing has been commented on by the Favorite before, and that criticism stands. It was to the effect that she can sing. Take La Borrachita, sung in Spanish for instance. It is full of grace notes, inverted turns and all of those musical intricacies, which must be sung to an exacting foreign language, but Roberta gets it all—Spanish scholars have said she did. It would be too much for her to attempt to sing in French, as she did here, in Louisiana, where French is so well known, but the program below was given at Monroe Louisiana, and is the same one heard at the court house here.

Maudeline Walker, who plays for Roberta, told a Favorite representative that she was from Chicago here, but added, "I'm from Nawth Ca'lina," which caused him to believe her, not that he did not want to. Had she said, "Narth" Carolina—well, that isn't being said in Nawth Ca'lina!

What we started to say about Maudeline, however, was this: She is a wonderfully clever pianist. Her fingering is remarkable, and her playing of "Old Black Joe," with variations, all of them in different keys, was remarkable. one of Beethoven's compositions, and anybody who has attempted what that old boy wrote will have an idea that it is something to do them well, which Maudeline did. She also played one of Herr Chopin's efforts, and did it well.

Roberta and her accompanist appeared at the First Methodist church, following the evening service last night. A large audience heard her, for besides those attending the church service, others came in later from the other churches. One of the most pleasing things given in the program at the church was "Home Sweet Home." Just the song the immortal John Howard Paine gave the world, sung in all its simplicity, and with a feeling permeating it that Roberta recognizes Bonham as her home. Could anything be more appropriate?

MASTER MUSICIAN



—Hartsook Photo.

MRS. FLORENCE M. BRAWLEY

One of the most outstanding characters in Los Angeles, Calif., music circles, regardless of race, is Mrs. Florence M. Brawley, recently appointed teacher of music in one of the [illegible] schools there. She is the only Race music teacher in the entire system and incidentally the only Race member of the faculty of 24. Last semester while completing requirements for her degree at the University of California she was assistant director of the philharmonic chorus which is scheduled for an appearance with the Philharmonic Symphony orchestra April 25-26. The personnel of this chorus consists of the best local talent of the other group and maintains a high standard of musicianship.

Defender
Chicago

4/21/28

News
Bonham-Tex

MAR 27 1928

ROBERTA DODD SANG TO BONHAM FRIENDS SHE DELIGHTED THEM

HER PIANO PLAYER, MAUDELINE WALKER, IS REMARKABLE PERFORMER

Roberta Dodd Crawford, colored born and reared in Bonham, who has waited table in Bonham boarding house, and whose voice was such as to assure those who knew that she could sing, came back to Bonham again Saturday night in song recital at the court house. She has been in Chicago. There were a great many white people there. Roberta's own race did not attend so largely. There is a reason for that. An admission was charged, and her people are poor. The cotton crop, which is their financial salvation, has not gotten to the planting stage yet, and even at that, when the cotton has been gathered, for the past few years, the picking has been thin. Dixie, it might be said in passing is undergoing a transition. The cotton crop is no longer a paying proposition with the farmer. What will then become of the colored element which has been living off that crop, and the hopes of it, is as much of an economic problem as some other reliefs that are bothering economists.

Roberta's singing has been commented on by the Favorite before, and that criticism stands. It was to the effect that she can sing. Take La Borrachita, sung in Spanish for instance. It is full of grace notes, inverted turns and all of those musical intricacies, which must be sung to an exacting foreign language, but Roberts gets it all—Spanish scholars have said she did. It would be too much for her to attempt to sing in French, as she did here, in Louisiana, where French is so well known, but the program below was given at Monroe Louisiana, and is the same one heard at the court house here.

Maudeline Walker, who plays for Roberta, told a Favorite representative that she was from Chicago here, but added, "I'm from Nawth Ca'lina," which caused him to believe her, not that he did not want to. Had she said, "Narth" Carolina—well, that isn't being said in Nawth Ca'lina!

What we started to say about Maudeline, however, was this: She is a wonderfully clever pianist. Her fingering is remarkable, and her playing of "Old Black Joe," with variations, all of them in different keys, was remarkable. She gave one of Beethoven's compositions, and anybody who has attempted what that old boy wrote will have an idea that it is something to do them well, which Maudeline did. She also played one of Herr Chopin's efforts, and did it well.

Roberta and her accompanist appeared at the First Methodist church, following the evening service last night. A large audience heard her, for besides those attending the church service, others came in later from the other churches. One of the most pleasing things given in the program at the church was "Home Sweet Home." Just the song the immortal John Howard Paine gave the world, sung in all its simplicity, and with a feeling permeating it that Roberta recognizes Bonham as her home. Could anything be more appropriate?

The Programme

I.

a. The Snowdrop .... Gretchanoff
b. You and I .... L. Lehman
c. The Tryst .... J. Sibelius
d. Meine Liebe ist Grun (German)
.... Brahms

II.

Recit et Air de Lia (French) ....
.... DeBussy
Die Zauberflote (German) .... Mozart
La Borrachita (Spanish) .... Esperon

III.

A ves Jeux mes Amis (French)—
A[illegible] from "Hamlet" —A. Thomas

IV.

a. Nobody Knows de Trouble I've Seen .... Lawrence Brown
b. Baby Chile .... W. P. Dabney
c. By and By .... H. T. Burleigh
d. Ev'ry Time I Feel de Spirit ....
.... Lawrence Brown

Music-1928

JOURNAL
Albuquerque-N.M.
MAR 28 1928

LIONS ARRANGE TO STAGE NEGRO JUBILEE GROUP

Also Vote to Join With Other Luncheon Clubs in Entertaining Scout Executives April 5

E. J. Cooper, president of the Munsingwear company, Minneapolis, Minn., and a devoted worker for the Young Men's Christian association, delivered an inspirational talk before members of the Albuquerque Lions club at their regular weekly luncheon meeting at the Franciscan Tuesday.

Cooper's talk pertained chiefly to the value of fellowship. He outlined activities of the national association and spoke briefly of his travels in the interests of the "Y."

In addition to Cooper's message, Lion's club members were entertained with several vocal selections by Baron Auriemma, who was accompanied at the piano by Mrs. L. B. Thompson of the university faculty.

William Greenberg, of Portland, Ore., backer of one of the Pyle coast-to-coast marathoners, and M. K. Peters, of Inglewood, Cal., in charge of the portable broadcasting station for C. C. Pyle, were introduced. Each spoke briefly.

In a short business session preceding the program clubmen signed a contract with the Williams Colored Singers for a show in the High school auditorium on April 26.

The Lions will join with other city luncheon clubs on Thursday, April 5, in the entertainment of prominent scout executives who are to be guests in the city.

Following the meeting, members of the directorate of the club voted to donate another $25 to the Journal oratorical fund, making their total gift $75.

VIRGINIAN-PILOT
NORFOLK, VA.
APR 3 1928

Colored Singers And Pastor Heard In Radio Program

The Union Mission's Sunday afternoon radio program yesterday, given by the First Baptist church (colored) was declared by many to be one of the best of the year's series. The program included an address by Rev. Richard H. Bowling, pastor of the church, and the singing of spirituals and sacred hymns by a mixed choir of 40 voices. Numerous requests received forced the choir to sing several selections after the original schedule had been completed.

Taking his text from John 20:19 the First Baptist pastor delivered an interesting talk in "Closed Doors That Do Not Deter the Master." The text from St. John describes the entry of Christ into the room where His disciples gathered behind closed doors without knowledge of His resurrection. The speaker commented upon the manner in which Jesus performed such a miracle after He had requested His disciples to say nothing about others performed during his ministry.

Jesus still comes through doors that are not shut for the purpose of keeping Him out, the speaker told his audience. He explained that Jesus will come through any door when the person inside is ready to receive Him, and declared that the greatest comfort in death is the knowledge that one is to be met by the Saviour when he launches out upon the sea. In conclusion he recited Tennyson's poem, "Crossing the Bar."

The chorus was directed by Lawrence Harrison, who also furnished the piano accompaniment. Soloists who were accompanied by the chorus were Dr. U. S. G. Jones, Lawrence Harrison, Allen Shields, W. H. Land, Julia Webster and Martha A. Smith.

Little Virginia Stewart, the Mission prima donna, sang "Jesus Loves Even the Waifs on the Street" and "The Old Rugged Cross," as an encore number.

The program of Easter Sunday will close the Mission's radio service series, it was announced yesterday by Mr. Kratzig. The speaker will be the Rev. Ira D. S. Knight, D.D., pastor of Park Place Baptist church, while the choir of the same church, directed by Russell O. Ellington, will sing an Easter cantata. The Buell Agey Trio, composed of Agey, violinist; Arthur Lange, 'cellist, and Mrs. H. H. Kratzig, pianist, will give an instrumental program also. The Mission will be on the air from 4:15 until 7 p. m.

BIRMINGHAM, ALA.
News
APR 1 1928

NEGRO MUSICALE SET FOR APRIL 3

Choir Numbering 500 Voices And 75-Piece Orchestra To Be Heard Here

Elaborate plans have been made for the festival of negro music which will be held at the Municipal Auditorium Tuesday, April 3, under auspices of the Birmingham Park and Recreation Board. There will be a choir of 500 voices and an orchestra of about 75 pieces, and the auditorium should be filled with the plaintive melodies characteristic of the music beloved of colored folks on the old plantations.

Negro folk songs, melodies and spirituals will comprise the program. The concert will be under the direction of George L. Johnson, negro music specialist of the Playground and Recreation Association of America, who has been in Birmingham a month especially organizing this music festival. Johnson is himself a noted singer, and will sing several solos during the concert. He has recently put on several fine festivals, notably in Orlando.

Practically the whole colored race in Birmingham that is interested in music is behind this concert, and intensive rehearsals are being held this month in order that this may be the finest rendering of negro music ever given in Birmingham.

There will be a special section reserved for white persons and reserved seats can also be obtained. It is felt that many white people will want to hear this exceptional program. There will be seating accommodation for 6,000 persons. The admission and reserved seat prices will be nominal so that all who wish may attend, this being part of the public recreational work being undertaken by the Park and Recreation Board It is felt that this will be one of the big features of the Winter music program and a capacity crowd is anticipated.

BIRMINGHAM, ALA.
News
APR 1 1928

NEGRO MUSICALE PROMISES TREAT

Folk Songs, Melodies, Spirituals To Be Given By Chorus Of 500 At Auditorium

Something unusual in the way of a musical treat will be presented at the Municipal Auditorium Tuesday, beginning at 8 p.m., when the Greater Birmingham Negro Music Festival will be held. A special invitation is extended to white persons to attend, 3,000 seats being reserved for their accommodation.

Negro folk songs, melodies, and spirituals will be sung by a chorus of 500 voices, and the instrumental part of the program will be taken care of by an orchestra of 75 pieces. This concert has been arranged by the Park and Recreation Board in conjunction with the Negro Civic Recreation Council and will be led by George L. Johnson, music specialist of the Playground and Recreation Association of America, who has been in Birmingham a month organizing this festival.

Dolly Brown, the Western contralto, is also on the program and others include L. S. Moore, Therethe Cannon, Eloise Pulliam, Sarah C. Williams and Julia P. McAlpine. Johnson, who is a former jubilee singer and a noted soloist, will also sing, as will the Miles College Glee Club trio.

Johnson has sung before several of the luncheon clubs here and scores have expressed a desire to hear him again, as he is one of the foremost negro singers in America.

Rehearsals have been held for more than a month and a very fine rendering of the music peculiar to the negro race should be heard Tuesday night. Reserved seats can be obtained within the section set aside for white persons.

Officials of the Park and Recreation Board say that this should be one of the musical treats of the season, and an unusual opportunity of hearing the best negro musical talent in the city, which has been organized by one of the foremost leaders in the country.

Hampton Institute Choir At Carnegie Hall

N.Y. Amer
4/17/28

The Hampton Institute Choir of 100 mixed negro voices, from Hampton, Va., Dr. R. Nathaniel Dett, director, gave its first New York concert in Carnegie Hall last evening under the auspices of the Society of the Friends of Music. The concert was said to be the long-established Hampton Choir's first program given with the purpose of taking a legitimate place for itself among the serious choral bodies of this country. Dr. Dett, a well known negro composer and the trainer of the Hampton Choir, presented a program comprising sacred songs of the early church, Russian liturgical works, religious compositions by Americans, negro spirituals and "The Negro Idiom in Motets and Anthems"—negro "spiritual" numbers from a work of his own.

In connection with his own numbers the composer has said: "My choruses, which are based on negro folk themes, are not in any case arrangements. . . . A folksong serves merely as a theme upon which an entirely new composition is created," but his material used in the development of the folksong is as far as possible taken "from folksong sources." The names of other composers listed included Arcadelt, Strickland, Noble and Burleigh.

The music as sung, a cappella, last night made a strong appeal to the many listeners. Its strong religious power was well held to the fore and the spirit of the Russian, the negro and other numbers was of lofty standard and would readily challenge any attempts of critical comment.

The delivery of the singers in ensemble or in separate choirs was at once of native dramatic prompting, including an admirable sense of style in the Russian numbers, with general musical results of expression. The singers were well equipped in vocal resources and in delivery they showed fine achievement in the art of choral song. Certain numbers were repeated and many encores added to the program and during the evening Mr. Dett was given a large wreath of laurel.

A Worthy Chorus.

N.Y. [illegible]
4/17/28

Under the auspices of the Friends of Music the hundred [illegible] singers who constitute the choir of the Hampton Institute, in Virginia, gave a concert of a cappella music at Carnegie Hall yesterday evening. The conductor of this organization is Dr. R. Nathaniel Dett, well and favorably known as an educator and composer.

His erudition was rewardingly attested last night by the scholarly and persuasive notes of his inditing which accompanied the program.

The music offered consisted of churchly canticles of the sixteenth century by Arcadelt, Campion and Laurentii, as well as an anonymous Easter hymn; three anthems from the Russian liturgy by Tschaikowsky, Shvedoff and Lwovsky; sacred songs by Lily Strickland and Noble, negro spirituals and lastly five religious choruses by Mr. Dett based upon authentic idioms of his race. This list was further extended by repetitions and encores.

It was a concert of uncommon interest and worth. The khaki-clad men and white-gowned women of the choir displayed not only capital training and a ready responsiveness but also vocal material of excellent quality, a fact repeatedly emphasized in the delivery of certain solo passages last night. The tonal balance and blending, the scale of dynamics, the fastidious shadings, the precision of attacks and releases were other elements bespeaking careful and prosperous application to the intricate problems of choral song.

The organization was appreciably less successful in escaping the perilous reefs of false intonation. The sopranos went flat upon their very first entrance and together with their contralto sisters found themselves in frequent trouble before the evening had half run its course, and later the tenors went through similar tribulation.

Mr. Dett conducted with quiet authority, firm control and a grateful absence of show. There was an agreeable atmosphere of refinement and intelligent purpose about the singing. But there was no lack of spirit and vitality. H. F. P.

Hampton Choir Wins Applause In Debut Here

N. Y. Herald Tribune

Enthusiastic Audience Forces Virginia Negroes to Sing Encores at Carnegie Hall

4-17-28

All Songs Unaccompanied

Choruses in Idiom Feature Program of Varied Music

By F. D. Perkins

The remarkable Hampton Institute Choir, conducted by R. Nathaniel Dett, appeared last night in Carnegie Hall for its first New York concert, given under [illegible]iety of the Friends of Music. The program was devoted to religious numbers, including sixteenth and seventeenth century music, three Russian anthems, works by Lily Strickland and Noble, Negro spirituals by H. T. Burleigh and Dr. Dett, and a closing group by Dr. Dett expressing "the Negro idiom in motets and anthems."

The singing Negroes from Virginia gave an impressive performance, accompanied throughout, and without any apparent instrumental aid in setting the pitch at the beginning of the numbers. Their choral technique is unusually sure and skillful, with an absolute precision of attack shown at the start, when Dr. Dett began the concert immediately upon reaching the rostrum. There was notable unity in spirit and execution, a tone marked by strength, smoothness and praiseworthy depth and color, and a general sense in the work of the singers of intentness and devotion to their art. A few occasional imperfections, such as top notes when the quality of tone fell below the general standard, and an exception to the usual rule of accuracy of pitch proved unimportant.

Most of Program in English

After Arcadelt's "Ave Maria," the program was in English. The second number, Campion's "By the Streams of Babylon," was encored, and the singers found sympathetic material in the Russian numbers by Tchaikovsky, Shvedof and Lvovsky, whose "Lord, Have Mercy," made familiar by Mr. Kibalchich's Russian Symphonic Choir, also scored a repetition. Russian vocal organizations, it was noted, are enthusiastically received at Hampton Institute. In this group, the basses reached what seemed a Slavic depth in their lowest notes.

Mrs. Strickland's "Saviour, Hear Us," on the order of the conventional hymn, was less well performed than its predecessors, while Noble's "Fierce Was the Wild Billow" went very well. The men of the choir, wearing uniforms of khaki hue, sang the two spirituals. The unornate white dresses of the women also gave a certain impression of uniforms

Choruses in Negro Idiom

Dr. Dett's five choruses, to be considered, according to his program notes, as original compositions based on the Negro idiom rather than as arrangements of spirituals or folksongs, were skillfully, often elaborately wrought, offering a test well met by his singers, and interesting as examples of this folk material used as a basis for deft, scholarly, sometimes intricate, choral writing. The general result was effective, "Oh, Hear the Lambs Acrying" and "Listen to the Lambs" were among the most expressive numbers of the group.

E. Reginald Swain sang his solos with a fine quality of tone. Mercer Bratcher also did commendable solo work, and the women soloists, Dorothy Mainton, Gertrude Martin, Ruby Truehart and Alice Mullen, sang with an expressive quality which characterized the singing of the choir as a whole. The Hamptonians were applauded at length and called on for extra numbers.

N. Y. World

MUSIC

4-17-28

By Samuel Chotzinoff

The Hampton Institute Choir

Last night Carnegie Hall housed the Hampton Institute Choir, a comely assortment of musical students from the now famous Negro college in Virginia. This is the open season for college glee clubs and choirs, but no singing collegians heard here so far this season impressed us in just the way the Southern visitors did last night.

Not that the Hampton Choir is as fine an organization as, for example, the Harvard Glee Club. The Negro choir has good womens' voices and tenors and basses that are adequate in the general ensemble, but not so good when left to themselves, as in the rendition of "Deep River." But the qualities that differentiate the Hampton singers from their white colleagues are freshness, simplicity and a musical sense so unblemished by sophistication that it consistently adheres to the right, the musical path.

They sang last night specimens of choral music from the sixteenth century to arrangements of spirituals and religious compositions of the present day, and each was given with the vocal balance and the technical dexterity of any well trained chorus, though the Hamptonians were often and in a body slightly untrue to the correct pitch. Yet the quality of the massed sound was always smooth and transparent. Dr. Nathaniel Dett, the leader, a sound musician who seemed reasonably averse to creating those sudden and unaccountable nuances so beloved of choir conductors, kept his students to the path of musical righteousness. So meticulous was he in regard to phrasing that his zealousness at times resulted in the clipping of the ends of musical sentences with a thoroughness that punctured the composition with uncalled-for silence.

The choir was at its best in Campion's "As by the Streams of Babylon," sung beautifully by a single soprano voice over a hummed accompaniment. The program included in addition an "Ave Maria" by Arcadelt (1514-1556), three Russian liturgical anthems by Tschaikowsky, Shvedof and Lvosky, two spirituals and a group of Negro motets and anthems arranged by Dr. Dett. The concert, which was under the auspices of the Society of the Friends of Music, attracted a large audience, which manifested discriminating enthusiasm.

N. Y. Evening Post

Music

4-17-28

Hampton Institute Choir in a Fine Concert Last Night in Carnegie Hall

THE hit of the concert given by the Hampton Institute Choir last night in Carnegie Hall was not a negro spiritual, not an American folk song, but Lvosky's "Gospodi Pomilui," from the music of the Russian Church. Wisely, R. Nathaniel Dett, the conductor, refrained from any individual interpretation, but held to that of the Russians, notably Basile Kibalchich, whose Russian Symphonic Choir recently sang it here.

Some slight flavor was lost because the Hampton choir naturally had to sing the English words, "Lord, Our God, Have Mercy," and in the endless reiteration of this piece they seemed clumsier on the tongue than the Russian. Again it may be that the negro bass was not as profound and impressive. Otherwise the performance was marvelous. In blend, emphasis on particular notes, rhythm, contacts of volume and the gradual, breath-taking progression of chords, descending to a pianissimo of infinite beauty, and rising again to the final, desperate entreaty, this choir was magnificent.

It is interesting to watch Americans unfamiliar with Russian music, when they hear this for the first time. It is a pleasure similar to the delight of sitting in the Sainte Chapelle and looking at the faces of tourists that have climbed up those rickety old stairs. Their faces become radiant and in the sudden glory of the exquisite place their eyes grow wide with wonder and joy. Or, if they don't, they might as well go out and jump in the Seine, for all we care.

So it is with Americans, brought up on paltry anthems and rather ordinary hymns, when for the first time they hear great sacred music, of a kind that they have never even imagined. Last night we saw this thrilled surprise in other faces, this "lost upliftedness," as Fiona Macleod calls it, and gratifying it was when the audience broke into the frantic applause that betokens a sensation much beyond simple enjoyment. For encore the choir sang Tchaikovsky's "Legend," but later, by request, repeated the Lvosky number.

It occurred to us on reading last night's program that negroes should do well with Russian music. They breathe naturally, stand naturally, sing with ease, know blend and have that same sense of harmony, and their history, too, has been one of oppressions. Their music also shows that utter res[illegible]tion that is so strangely appealing. No complaint at all, no question, even, as to why the God that made them had to make them so miserable. Only submission, and a childlike trust. People of sorrows, and acquainted with grief, and possessed of a voice. In his program notes Mr. Dett had this to say:

"After the negro folk music itself Russian music is easily the most beloved of all music at Hampton Institute. Announcements of concerts to be given by the National Ukrainian Chorus, the Russian Cathedral Quartet, the Russian Symphonic Choir, or the Cossack Chorus, have been received with an enthusiasm scarcely less marked than that accorded the visitors themselves.

"That there is a kinship, at least in spirit, between these two great types of folk music, no one can deny.

"It may be that it is the frequent abandonment to one type of rhythm or the similarity of certain scale formations and cadences or a certain pervading touch of pathos which establishes the bond. Personally I believe that it is because there is felt in Russian, as in negro music, each vibrant with the pulse and heart beat of an oppressed people, that 'touch of nature 'which makes the whole world kin.'"

The Ave Maria of Jacob Arcadelt, who taught the choristers in St. Peter's in the sixteenth century, opened this program by singers whose ancestors of that period were dancing to the tom-tom in Africa. It went on to American composers, Lily Strickland and our own Dr. Noble, who plays and composes at St. Thomas's, and Harry Burleigh, who sings and composes at St. George's.

The final group, of negro idioms in motets and anthems, was all Mr. Dett's, and good music. As a whole the choir is splendid. The women's voices have that fresh, girlish quality, without the slightest evidence of strain at any time. The men are virile, healthy, mellow. The solo voices have character and are true. The singers themselves know how to carry a melody, how to let a note fade, and there isn't a white choir on earth that could lift the "Don't Be Weary, Traveler," into rapture as did these dark singers from Virginia.

B.

Music - 1928

National Association of Negro Musicians.

N. A. N. M. MEETS IN MOTOR CITY

Musicians Are Guests of the Detroit Local; Pre-Convention Concert Given by Massed Chorus Composed of Principal Choirs of the City.

Bee 8-25

DETROIT, Mich., Aug. 29—cial to The Bee)—The National Association of Negro Musicians, Inc., opened the annual session here Mnoday, preceded by a pre-convention concert on Sunday afternoon given by a massed chorus es of the city under the direction of Prof. J. Wesley Jones of Chicago. A large number of prominent artists of national and international repute attended the convention and the session was one of the most outstanding in the history of the Association.

The Artists' Night Program participated in by nationally recognized artists from all over the country, will be given at the First Congregational Church, Woodward and Forest Avenues, on Thursday "Concert Variations," (Bonnet), by Van . Whitted, organist, o. Phidladelphia; a., "Caro Nome" (Verdi) b. "Pleurez, Pleurez, mes Yeux," (Massenet) by Bertha Dickerson Tyree, dramatic Soprno, of Chicago; "Concerte in B-flat minor," (Tschaikowsky' Goldie Guy Martin, pianiste, of Chicago, Orchestral parts on second piano by Carl Diton, Philadelphia; "Concerto in D-minor" (Saint Saens- by Dr. Harrison Ferrell, violinist, of Chicago; "Hymn of Freedom," Estella C. Bonds at the piano, sung by the audience, led by Wellington Adams. The Wanamaker Music Contest Award for 1928, by John Love, president, Robert Curtis Ogden Association, the Wanamaker store, hPiladelphia; "Concerto in A-minor" (Schuman) by Warner Lawson of Hartford, Conn. R. Augustus Lawson (farther and teacher) at the second piano. Wellington Adams, winner of first and fourth prizes Wanamaker Contest in 1927.

The National Association of Negro Musicians was founded after many attempts over the country through a conference of musicians called together by Clarence Cameron White and Mrs. Nora Douglas Holt in Chicago in 1919. The first annual convention held at the Y. M. C. A. in July at Chicago, at which ten states were represented. The following persons have been president of the organization: Henry Grant of Washington, D. C., teacher in the public school Clarence Cameron White, violinist, composer and director of music at Hampton Collegiate Institute, R. Nathaniel Dett. pianist, composer nd director of music at Hampton Institute and Carl Diton, pianist, organist and composer of Philadelphia.

Bee

The object of the organization is to "Foster Negro Talent, labor for economic and educational betterment." Each National meeting demonstrates that the object is being accomplished in that reports from the vrious cities in which convention has been held indicates that reports from the various ci tht there has been a higher value placed upon te merit of the musicians as well as more coopertion with the musicians in their efforts. The meetings have been held in Chicago, Nashville, Columbus, Ohio, Cleveland, Indianapolis,

The Rodman Wanamaker prize for composition was the result of the Philadelphia convention, which so impressed the late Mr. Wanamaker that the prize was given through the Robert Curtis Ogden Association of the Wanamaker Store under the supervision of the National Association of Negro Musicians. Wellington Adams of Washington, D. C., winner of the first prize will conduct his prize selection at the mass meeting Sunday afternoon, August 26th at Detroit.

The organization maintains a scholarship fund, of which J. Wesley Jones of Chicago is the chairman. All local branches contribute to this fund. The following scholarships have been awarded: $400 to Marion Anderson of Philadelphia, $200 each to Harold Brown of Kansas City and Harrison N. Ferrell of Chicago; $150 each to Fisk University and Hampton Institute.

The present officers are: Carl Diton of Philadelphia, president; Martha B. Anderson of Chicago, vice president; Alice Carter Simmons of Fisk University, financial secretary; Camille Nickerson of New Orleans, corresponding secretary; J. Wesley Jones of Chicago, treasurer, Ruth Perry Shaw of Detroit; Martha B. Mitchell of Chicago ; Lillian LeMon of Indianapolis; Grazie Corneal of St. Louis and Jas. A. Mundy of Chicago, members of the board of directors. L. H. Godman of Columbus, Ohio, counsellor.

The delegates to the national meeting have had the opportunity to hear addresses and have conferences with leading musicians of the cities. At St. Louis, Rudolph Fisher, assistant conductor of the St. Louis Symphony, addressed the convention upon "The Development of the Orchestra and Its Program." Eugene Hahnel, director of music of the public schools, addressed the convention upon "Music in the St. Louis Pubiic Schools." Capt. John Linsidell of Philadelphia, personal representative of Mr. Wanamaker, made the presentation address and was awarded the prizes for composition.

NAMES WESLEY JONES HEAD OF MUSICIANS

Carl Diton, Retiring Prexy, Is Made Honorary Member

PICK TEXAS FOR 1929

State Organization May Now Join National

DETROIT. — J. Wesley Jones, Chicago, was elected president of the National Association of Negro Musicians, Inc., as that body closed its tenth annual session here, last week.

Baltimore

Other officers who will serve during the coming year are: Vice President, Mrs. Lillian Le Mon, Indianapolis; Financial Secretary, Miss Camille Nickerson, New Orleans, re-elected; Treasurer, Mr. Hutchinsom, Chicago.

To fill three vacancies on the Board of Directors caused by expired terms, Mrs. Olive Coleman Thomas. Jackson, Miss., elected for three yrs.; Mrs. Grace Williams Thompson, Cleveland, Ohio, elected for two yrs.; and Mrs. Neota McCurdy, Chicago, elected for one year. None of the three incumbents being re-elected so Detroit now has no representation on the Board.

The newly elected President appointed Mr. Carl Diton Chairman of the Advisory Board. On motion Mr. Diton was made an honorary member of the Association. This office is to be also conferred on all former presidents. After the installation for the new officers and Board, Mr. Diton, the retiring president, turned the huge key which had been presented to him at the Monday evening meeting, over to the newly-elected president.

There were about 87 accredited delegates and National Officers, besides 25 or 30 visiting members of musical clubs from all over the country. National artists, singers, players and composers came, sang and played their way through the four days of the convention. Their performances not only highly entertained Detroit citizens, but has given to them a higher appreciation of good music, has stimulated latent talent of some, has fired others with more enthusiasm and determination to persevere in their studies until they are the peer of national artists.

To Meet In Texas

Among the outstanding acts of legislation was the amendment to the Constitution which made it possible for state organizations to be admitted to the National. The Texas state organization will be the first one to be admitted under this act. This is significant in view of the fact that the National will meet in Fort Worth, Texas, next year.

J. Wesley Jones Heads N. A. N. M.

The National Association of Negro Musicians, Inc., closed its tenth annual session at Detroit, Michigan, on Friday evening, with a grand ball and reception at McCollester Hall. The chief work of the association had been accomplished on the preceding day, however, when the officers for the ensuing year had been elected and installed. J. Wesley Jones Jones, of Chicago, Ill., was elected president; Lillian LeMon of Indianapolis, Ind., vice president; Alice Carter Simmons, of Nashville, Tenn., financial secretary; Camille Nickerson of Washington, D. C., corresponding secretary, and George H. Hutchison, of Chicago, treasurer. The new boar dof directors will be compose dof Atty. Leroy H. Godman of Columbus, James A. Mundy of Chicago, Neota McCurdy of Chicago, Olive Coleman Thomas of Jackson, Miss., and Grace Willis Thompson of Cleveland. The advisory board will include Carl Diton of Philadelphia, Effie A. Diton, of Philadelphia and James A. Mundy of Chicago.

Among the outstanding acts of legislation was the amendment to the Constitution which made it possible for state organizations to be admitted to the National. The Texas state organization will be the first one to be admitted under this act. This is significant in view of the fact that the National will meet in Fort Worth, Texas, next year.

Musical Programs Excellent

The standard of the various musical programs was considerably higher this year, even than heretofore. The quality of work was, on the whole, very excellent. On Tuesday afternoon at the Children's Matinee Musical, held at Plymouth Congregational Church, Estella Bonds, presiding, three young Chicagoans upheld the fair fame of their city with really fine renditions, Nelmatilda Richel, violinist, Margaret Bonds, pianiste and Otho Robinson, violinist. William A. Robinson, tenor, Gustava McCurdy, soprano, and Spencer Odom, panist, represented Chicago on the New Talent program, Crystal Ballard, organist, of Indianapolis, Jean Coston, pianist of Indianapolis, Lottie Cottee, pianist of Indianapolis, Martha E. Jackson, pianiste of Indianapolis, J. H. Lockett, pianist of Philadelphia, Walter S. Davis, of Parsons, Kans., Emile Garrett of Indianapolis, Richard Mottey, violinist of Indianapolis, Ruth Rowan Sanders of Alcorn College, Miss., and W. Allen, pianist of Oberlin, were other participants on this program, which featured a Memorial of Edmond T. Jenkins who died in Paris, France in 126.

Bee
Chicago
9-8-28

Branch Night Program

The Branch Night program was held at Bethel A. M. E. Church on Wednesday evening, Martha B. Anderson, presiding. Odell Stone Grey, soprano, Winona Mason Brown, Contralto, Mabel Roberts Walker, contralto, Walter Dyett, violinist, all of Chicago, Kathleen Holland Forbes of Cleveland, Eliza Ellsford and Daisy Wesbrooks of St. Louis, Luther A. King of Cleveland, Travis Downs of Texas, Walter Ford, of Texas, Myrtle Darby of Toledo, Dr. Clements Scott of Detroit, Alethea Gray and Emile Garrett of Indianapolis, Walter Nicholson of Philadelphia, Clara Kirk Hill of Indianapolis, Ed Bolden, of St. Louis, J. P. Diggs of Orangeburg, S. C., and S. W. Hawkins of Orangeburg, Emilie Garrett of Indianapolis, and Georgia Dickerson of St. Louis, presented this very splendid program.

Artists' Program

The Artists' program, held at the Firts Congregational Church on Thursday evening, represented the cream of the nation's musical talent. La Julia Rhea, mezzo, of Chicago, Dr. Harrison H. Ferrell, violinist, of Chicago, Goldie Guy Martin, pianiste of Chicago, and Bertha Dickerson Tyree, soprano, of Chicago, were participants on the program.

NATL. MUSIC ASSOCIATION

CLOSES MEET

Delegates Extended a Glad Welcome

Defender
Chicago Ill
9-8-28

By MAUDE ROBERTS GEORGE

Detroit, Mich., Sept. 7.—The opening mass meeting of the National Association of Musicians was held at the Second Baptist church Sunday with Mrs. E. G. McBroom, president of the Detroit branch, presiding. The address of welcome was delivered by Rev. R. A. Moody, assistant pastor of the church. His remarks were very inspiring and gave to the delegates the sincere feeling of welcome.

The following choirs of the city sang and at the close of the meeting were joined in a grand chorus rendering three selections by noted composers under the direction of J. Wesley Jones of Chicago: St. John Presbyterian church, Rev. Thomas, director, and Miss Green, accompanist; Allen Taylor Choral society, Allen Taylor, director, and Miss Dean, accompanist; Macedonia Baptist church, Dr. Terrell, director, and Mrs. Wilson, accompanist; Second Baptist church junior choir, Mrs. Maclin, director; Calvary Baptist choir, Mrs. Essie Shaw, directress; St. Paul A. M. E. Zion church choir, Mrs. Flack, director, and Mrs. Dozier, accompanist; Bethel A. M. E. church choir, Dr. Ernest Johnson, director; Second Baptist senior choir, S. A. Ratliff, conductor, and Elizabeth Woodley, organist; Ratliff chorus, S. A. Ratliff conductor, and Mrs. Green, pianist.

Offices Presented

Mrs. Ruth Perry Shaw of Detroit and a member of the board of directors of the N. A. N. M. was introduced and presented the national president, Carl R. Diton, and officers and delegates.

Monday night was set aside for welcome address. The program was held at the Bethel A. M. E. church. Prof. Joseph Thomas presided. Rev. W. H. Peck, pastor, delivered the invocation.

The church was filled to capacity when Acting Mayor John C. Nagle extended a welcome to the delegates. His address follows:

"I welcome you with a heart-felt welcome. Although you come from all parts of the nation and have read of the dynamic action of this manufacturing center, we hope that you will not leave here thinking that we are entirely materialistic. This is a wonderful city. Today we cover 140 square miles and 1,500,000 in population and 12 years ago we were rated at $956,000,000, today it is $4,000,000,000. I welcome you to a city that has a heart not entirely materialistic, and welcome you as one of our midst to better the cause our first municipal opera series has been given as a development of heart and soul. We invite you to participate in the activities in the city and to see what we are doing. If anything goes wrong the president, Carl Diton, has only to call upon the mayor and it will be taken care of. Again I welcome you."

Citizens Welcome Delegates

Other speakers include Mrs. L. E. Johnson, on behalf of the Alumni association; Mrs. A. Thomas, on behalf of the citizens; D. B. Fullwood, on behalf of the Business Men's league; Mrs. Claudia Wiseman, on behalf of the City Federation of Women's clubs; Attorney J. H. McKinney, on behalf of the bar association; Prof. J. W. Johnson per Mrs. Johnson, on behalf of the Musicians union; Rev. S. Laviscount, on behalf of the ministers, and Mrs. J. P. Young, on behalf of Detroit Peoples News. Response was made by James A. Mundy of Chicago, member of the board of directors, N. A. N. M. Mrs. Carl Diton introduced Rev. Ford of Jacksonville, Fla., a special guest of the convention. Collection on behalf of the scholarship fund was directed by J. Wesley Jones, chairman.

Among the delegates in attendance:

Mabel R. Walker, chicago; Joseph H. Lockett, Philadelphia, Pa.; R. E. Bolden, St. Louis, Mo.; Grace Willis Thompson, Cleveland, Ohio; Kathleen Holland Forbes, Cleveland, Ohio; Winona Mason Brown, Chicago; Clara E. Hutchinson, Chicago; George H. Hutchinson, Chicago; Wellington Adams, Washington, D. C.; Dazalia Wade, Cleveland, Ohio; Irene M. Dean, Cleveland, Ohio; S. Arhur Wade, Cleveland, Ohio; Estella C. Bonds, Chicago; Margaret A. Bonds, Chicago; Harriett I. Robinson, St. Louis, Mo.; Olive Coleman Thomas, Jackson, Miss.; Mrs. Carl Diton, Philadelphia, Pa.; Mrs. Mabel K. Van Horn, Indianapolis, Ind.; Mrs. Helen F. Chenault, Indianapolis, Ind.; Mrs. Ethel Simpson, Terre Haute, Ind.; Wallace Woolfork, Indianapolis, Ind.; Lillian M. LeMon, Indianapolis, Ind.; Ellen V. Thomas, Indianapolis, Ind.; Ruth Nowan Sanders, Alcorn, Miss.; Margie F. Ritchie, Chicago; Helmatilda Ritchie, Chicago; Mrs. I. C. Johnson, Chicago; Martha B. Mitchell, Chicago; Camille L. Nickerson, Washington, D. C.; Lercy Godman, attorney, Columbus, Ohio; Mabelle C. Baylor, Milwaukee, Wis.; Florens A. Williams, Philadelphia, Pa.; Walter Nickolson, Philadelphia, Pa.; Alma Lillie Hubbard, New Orleans, La.; Neota L. McCurdy, Chicago; Walter E. Gossette, Chicago; William E. Keen, Indianapolis, Ind.; Travis Douns, Marshall, Tex.; Clarence Hayden Wilson, Chicago; Walter Henry Dyett, Chicago; T. T. Taylor, Chicago; Harrison H. Ferrell, Chicago; Gustava McCurdy, Chicago and Le Julia Rhae, Chicago.

Mr. Wronski Speaks

The opening session Thursday morning was called to order by President Carl Diton and the national anthem by James Weldon Johnson was sung. The president then presented Thaddeus Wronski, director of the Detroit municipal opera, who addressed the convention as follows:

"Hearing your song has brought very dear memories. About 14 years ago during the great war there was in America a great movement among my people. A hymn at that time similar to yours in spirit was written by Paderewski, the world's greatest patriot. This hymn was rendered in the great Polish mass meeting at the Auditorium at Chicago under the direction of the composer, at which I was present.

"My first acquaintance with men of your Race was with Mr. Greenlaw then Miss Richardson, then with Mme. Florence Talbert, one of the geratest singers of the Race. So much has been inspired by the singing of the national anthem.

Defender
Chicago Ill
9-8-28

"Music in Europe is going forward very strongly. For some time after the war for a few years jazz took hold of Europe. It was so bad in Italy that the conductors of the orchestras experienced great difficulty in securing violin soloists; they were all playing saxophones. The situation, however, has changed now. Jazz has its place in the dance. In Italy there is a great resurrection toward better conditions, thanks to Mussolini. Before the war Italy had 870 opera houses giving opera seasons. The war has done some damage, but the opera in Italy is now controlled by the Fascisti. Mussolini is the greatest man in the world. The Facisti has saved Italy. Mussolini is doing wonders. The government is giving large sums in support of music. Italy is an operatic country. It has only one symphony, but with Catholic church choirs, for village bands and street music, which helps them to solve their many problems.

"France is not now in as good position as Italy. Monarchies are the friends of music, while the republics are indifferent. There is no royal house in France to support music. The queen and queen mother are patrons to all operatic performances. The war has done much damage in France, but I firmly believe that conditions are becoming better.

Says Opera Progresses

"Germany is musically unhappy. Prices for the Wagnerian operas exceed those at the Metropolitan opera in New York, but in spite of the high prices opera is progressing and going forward very strongly.

"In my native country we have symphony orchestras, choirs, operas. Before the war Poland supplied the dances of the world. We started the children when they were 3 or 4 years old. The famous dancers, Pavlowa and Gallia you will see in truth. Ninety-five per cent of the ballets consist of Polish dancers, coming from Warsaw. Of creative field Poland has quite a few composers, among them Karol Szymanowski, also Ludomir Rosycki, whose opera was produced in Italy last season. The Poles lead in the pianistic world today. Josef Hoffman is a Pole whose real name is Dvorskey.

"Now we come to the great country, Russia. If I have said that conditions flourish in Italy, they flourish ten times more in Russia. Russia is positively the most flourishing country intellectually. Millions are spent in cultural advancement. I visited a performance of the Moscow theater and it was the most artistic performance that I have seen in 15 years. New rich classes are being born, but they are not interested. The masses have from opera to drama free. Eventually Russie will become a republic, and there has been tremendous advancement in cultural effort.

Hits Commercializations

"In England music is on a very commercialized basis, as in this country. Unless an artist is very widely advertised he does not get a chance. The public will not go unless thousands are spent. If fifty young people have a chance and can be heard the cause of music is served better than to hear international artists.

"I was successful in presenting the first municipal opera in Detroit. Seven performances were given before four thousand people. Opera is best for young singers as far as singing is concerned.

"Your people have to fight in their own way. I know the struggle you have, but it is with you the same as with any other race. Your Race, in my estimation, has the same qualities as in any other race. I have a peculiar understanding of christianity, but it is altogether different. I have seen church people who are not Christians at all. I have seen some good Christians who do not go to church at all. You as intellectuals of music are pioneers. They (the pioneers) will really guard any race providing the pioneers never falter. This convention proves that your intellectuals are alert and coming forward and as one who has passed through the same period I wish you success."

NATIONAL MUSICIANS ELECT OFFICERS—The National Association of Musicians, which closed its annual sessions in Detroit last week, elected the following officers: Left to right, front row: George Hutchinson, treasurer; Mrs. Camille Nickerson, secretary; J. Wesley Jones, president; Mrs. Lillian LeMon, vice president, and Mrs. Alice Carter Simmons, financial secretary. Second row: J. A. Mundy, Mesdames Olive Thomas, Grace M. Thompson, Neota McCurdy, Maude Roberts George (Defender music editor) and Attorney Leroy Godman, directors.

—Photo by Theus Photo Service, Detroit, Mich.

Poetry - 1928

AUTHOR—WARRIOR—POET

BY J. A. ROGERS

Noted Negro Author and Journalist

Antar Ibn Shaddad, "knight of knights, the lion whom none could withstand," incomparably the greatest of Negro poets, and one of the foremost lyricists the world has known, was of the humblest origin. Like Gen. Dumas, Bilal, Samory, Frederick Douglass and Booker T. Washington, his mother was a Negro slave.

Few men started lower in life, and with greater handicaps than Antar; few, if any, have risen higher than he in the esteem of those who began by despising him. What Roland is to the French; St. George to the English and Achilles to the Greeks, Antar is to the world of Islam; indeed, Antar is at once a Homer and Achilles combined. To the Mohammedan he is "Abul Fouraris—The Father of Heroes."

Messenger

Born in the 6th Century (date uncertain), he was the son of Shaddad, one of the chiefs of the Abs tribe of the Bedouin race, and Zabuba, an Abyssinian slave woman. The Bedouins of his day prided themselves on the purity of their descent from Ishmael—that, and their famous Arabian steeds—and to them Antar was as but scum. To make it worse he was extraordinarily ugly, "black and swarthy like an elephant, flat-nosed, blear-eyed, harsh-featured, ears immensely long," and as if to crown all, he was hare-lipped, but from his eyes "flashed sparks of fire."

April, 1928

Antar's wealthy father despised him for his Negro origin and his illegitimacy, and at the behest of his wife, who hated Antar he was sent off to mind cattle. But like David of the Scriptures, he was destined to flash into sudden fame. War broke out between his tribe and a neighboring one. Antar entered the fight as a humble soldier; he emerged the hero of the day. His father immensely proud of him, at once set him free.

New York, N.Y.

"From that moment," says La Grande Encyclopedie, "the warlike life of Antar began. He became the defender of his tribe, its firmest support, and other tribes often reproached the Arabs because they had a Negro as chief. But Antar did not trouble about that or his origin. He considered himself a parvenu, 'one whose mother was of the race of Ham, but who has his sword to defend him.' "

"Deprived of the advantages of good looks and birth," says Larousse, "he won merit by force of soul, by the power of his spirit, and the indomitable energy of his character, the foremost rank among men. . . .

"The blackness of his skin caused him to be classed with the lowest slave of the tribe. From his infancy he gave proof of extraordinary force and courage. By the brilliance of his acts he redeemed his extraction and won his freedom. . . . Like most of the Arab chiefs of this period he was as skilled in the poetic art as in the use of the sword."

It is difficult to say in which of these two arts he excelled the more. One of his poems was ordered hung up at the door of the Temple of Mecca—the highest honor that could be awarded a writer, while Mahomet spoke of him as being "the only Bedouin he ever cared to meet." Lamartime, famous French poet, says of this poem: "It is one of the finest lyrical chants in any language," while Renan paid him a similar tribute.

His verses are exalted combining the most warlike spirit with the sublimest ecstasy. In the East where love is a fine art, he is the finest of all Eastern love poets, his verses eclipsing those of the famous "Song of Solomon." All his life he was in love with Ibla, his cousin on his father's side. Opposition to the union, because of his ancestry was great, all of which caused his love to burn more brightly.

He sings her praise thus:

"The logs of aloe sparkle in the fire and the flames rise high in the air; the sweetness of its vapor refreshes my heart when it is wafted with a northerly wind; its brilliancy and flame are the fame of my beauteous Ibla, But, Oh, fire, burn not, blaze not for in my heart is a flame more furious than thee."

Again:

"Slimly made is she and the magic influence of her eye preserves the bones of a corpse from entering the tomb,

"The sun as it sets turns towards her and says: Darkness obscures the land, do thou rise in my absence and the brilliant moon calls to her: Come forth for thy face is like me when I am at the full and in all my glory,

"The tamarisk trees complain of her to the moon and say: Away thou waning beauty, thou form of the laurel. She turns away abashed and throws aside her veil and the roses are scattered from her soft fresh cheeks,

"She draws her sword from the glances of her eye-lashes, sharp and penetrating as the blade of her forefathers and with it her eyes commit murder though it be sheathed; is it not surprising that a sheathed sword should be so sharp against its victims?

"Graceful is every limb, slender her waist, love-beaming are her glances, waving is her form. The damsel passes the night with musk under her veil and its fragrance is increased by the still fresher essence of her breath. The lustre of day sparkles from her forehead and by the dark shades of her curling ringlets night itself is driven away,

"When she smiles, between her teeth, is a moisture composed of wine, of rain, and of honey. Her throat complains of the darkness of her necklaces. Alas! alas! the effect of that throat and that necklace. Will fortune, ever, Oh daughter of Malik, ever bless me with thy embrace, that would cure my heart of all the sorrows of love? If my eye could see her baggage camels and her family I would rub my cheeks on the hoofs of her camels. I would kiss the earth where thou art; mayhap, the fire of my love and ecstasy may be quenched.

"Shall thou and I ever meet as formerly in Mount Saadi? or will the messenger come from thee to announce the meeting, or will he relate that thou art in the land of Nejd?

"Shall we meet in the land of Showeba and Hima and shall we live in joy and happiness? I am the well-known Antar, the chief of his tribe, and I shall die but when I am gone, history shall tell of me."

Antar was killed in battle with the tribe of Tai about 615 A.D., but so great were his deeds, so renowned his poetic skill, that at once he passed into tradition as in the case of Homer, David, Jesus, Mohamet, Buddha, Shakespeare, and all the great ones of the earth, who arose at a time when literature did not enjoy its present precision. A great literature sprang up around him, with hundred of tales of his prowess, the most noted of which has been translated by Terrick Hamilton, and which is as spirited a tale of chivalrous, heroic, and daring conduct as is to be found in the literature of the West. Much of it is legendary: Antar is depicted as overcoming difficulties as great as those of Homer's heroes or of the Seven Champions of Christendom, but running through it is the true story of his life. In the cafes of Damascus and Cairo, Antar's exploits are still the chief theme of the story-tellers.

In one of these exploits Antar is returning from his conquests in distant parts of Asia loaded with spoil. He meets Abooddeji, who up to then had been invincible. A battle ensues between them, "that would have daunted the boldest warriors. And they continued the combat until Antar observing the enemy flag, pressed on him, wearied him, and terrified him, then extending his sword, pierced him between the breasts, and forced the barb out through his shoulders, crying out, Oh by Abs! Oh by Adnan! I am ever the lover of Ibla."

Ibla's noble born father, and her brother, Amarah, are bitterly opposed to the union. "Well," says the latter, when he sees that it is inevitable, "I can no longer remain with the tribe of Abs. I shall migrate for I have not an eye to look on this black slave who presumes to take possession of Ibla—that full moon."

"But," replies his father, "what more can a man do? Could the God of heaven in his wrath be more adverse to him than I, when I exposed him to those oceans of peril?"

Malik adds that nothing more can be done to thwart Antar as "everyone loves him," and should their behavior towards him be observed, they will "be hated by all." Amarah refuses to be consoled and says: "Verily my gall is bursting at this vile black slave whom fortune favors. By the truth of our idols should he enter unto Ibla I shall die of anguish."

"At daybreak," continues the narrative, Antar ordered the slaves to prepare for departure. Six hundred was the number of the blacks. When the mules and camels were loaded and the female slaves mounted on them. Grecians. Persians, Georgians and Franks, Antar presented to Ibla three variegated robes studded with precious metals and jewels; he clothed her in them and placed on her head the diadem that the king of Persia had given him. He also ordered forth for her the magnificent silver litter, the supports of which were of burnished gold and eight mules were required to carry it. At the sight of this mass of splendor Ibla was stupefied and amazed. Her father, Malik, as he surveyed it was in the greatest consternation and susprise but as to her mother her tongue was tied up in her mouth so vast was her astonishment! Amarah! he wept and sighed and groaned and moaned. Antar cared not for any of them so entirely was he devoted to Ibla, producing articles after articles in succession till she was bewildered. He raised her into the litter with her mother and commanded the slaves to march forward and to attend her.

"Ibla was seated in the litter, her countenance became radiant and illumined; she smiled in the loveliest manner. Every charm was heightened; and from her eye-lashes she shot arrows that penetrated the slayer of men and of heroes."

Later Antar hands Ibla to her father with all the treasure, whereupon the latter says: "Nephew, from this day, Ibla is your handmaid and her father and her brother are numbered among your slaves."

Antar met considerable opposition because of his color, and wrote poems extolling blackness: "In blackness there is some virtue if you observe its beauty. . . . Black ambergris has the purest fragrance."

Some of his verses from the Moallakat, or seven Arabian poems hung over the door of the Temple at Mecca, follow:

"As soon as I beheld the legions of our enemies advancing and animating one another to battle, I, too, rushed forward and acted without reproach.

The troops called out Antara! while javelins long as the cords of a well were forcibly thrust against the chest of my dark steed.

I ceased not to charge the foe with the neck and breath of my horse until he was mantled in blood.

My steed, bent aside with the stroke of the lances in his forehead, complained to me with gushing tears and tender sobbing.

Had he known the art of discourse he would have addressed me in plaintive strain, and had he possessed the faculty of speech he would have spoken to me distinctly.

In the midst of the black dust the horses were impetuously rushing with disfiguring countenances every robust stallion and every strong-limbed short-haired mare.

Then my soul was healed and all my anguish was dispersed by the cry of the warriors: "Well done, Antara, charge again!"

DEMOCRAT
Goshen - Ind
JUL 16 1928

LIFE'S RENDEZVOUS

A negro by the name of Cullen, a student at New York University, has written a poem called "I Have a Rendezvous With Life." It is a beautiful poem. This is the last verse:

"Sure some would cry it better far
To crown their days in sleep.
Than face the wind, the road and rain,
To heed the falling deep.
Though wet nor blow, nor space I fear,
Yet fear I deeply, too.
Lest death should greet and claim me ere
I keep life's rendezvous."

Keeping life's rendezvous, which simply means keeping an engagement with life, is to live here and now, day by day, to your fullest capacity. It doesn't mean waiting until to[illegible]y or next month or [illegible] do the things that yo[illegible] wa[illegible] to do or that ought to be done. It means recognition of the great fact that you are living NOW, once and for all. It means recognition of the great fact that you may not pass this way again.

And while we are dealing with verse your attention is earnestly called to this by John Oxenham:

"To every man there openeth
A Way, and Ways and a Way,
And the High Soul climbs the High Way
And the Low Soul gropes the Low.
And in between on the misty flats
The rest drift to and fro.
But to every man there openeth
A High Way and a Low.
And every man decideth
The Way his soul shall go."

When a man comes to realize that he and he alone does decide "the way his soul shall go" he has come to the most important realization of his life. We are too prone to think of ourselves as the victims of circumstances, to cry that we are forced into this road or that. The fact is that we are not suffering from fate half as much as we are suffering from our own weaknesses.

Observations

The Trend of Current Thought and Discussion

Where Do We Come In?

By W. E. DANCER
741 W. Church St., Jacksonville, Fla.

Opinion
10-27-28
Chicago
Ill

I hope I ain't too 'quisitive,
But tell me, if you please;
I don't [illegible] get [illegible]ddled up,
Or swung to any trees;
But let me ask this question here,
If Smith or Hoover win,
And things begin to soften up,
Then where will we come in?

I mean we loyal Colored folks
That's causing all this [illegible]
Some say we're not Republicans.
What are we anyhow?
The Democrats say to us, "Shoo,
Go stay right where you been,"
So here we are, come get us, please,
We're waiting to get in.

In where? The ring! Where folks feel safe,
And man can be a man;
Where everybody knows his place,
And carry out God's plan;
But listen, people, I'm sincere,
Does color of my skin
Disfigure me for voting so?
There's no place to get in.

Now there's a Quaker running child,
A Catholic the same;
One has an Indian running mate,
And then I think they claim
The other vice is protestant;
The church saved us from sin,
The only church we know about—
Is that where we come in?

Well, I don't know, we lose that bet,
We're strangers to his pal;
They tell me he is tied up with
Some governor, Mr. Al.
Well, let some one come tell us quick
Before next month begins
If we pick any from this bunch,
Just where do we come in?

Who do the white folks want to win?
They often have good taste;
How 'bout "stick wid the biggest crowd,"
And those who lead this race;
Lord knows let's don't go get in bad,
For I don't want to sin;
But tell us if you need our vote,
What's there when we get in?

Say will we see a better day,
And get some better schools,
And have our homes protected, too,
By state and city rules?
Will our barrels fill with meal,
More meat and lesser skin?
Whatever man will do this, chil',
We'll sho' help put him in.

We have been bluffed and fooled so much
We're almost out of heart;
But this is no time to play the kid,
It's just good time to start.
In war we did not scamper off,
But walked up, took the pen,
And wrote these words: "You lead the way,
We're coming right on in."

This is our Benediction now,
God bless Old Glory, true,
The only flag we've ever known,
Taught us to dare and do.
God bless the winners in this race,
And now we say Amen,
With this one postscript:
Do see to it that somehow we get in.

Poetry - 1928

The Negro in the World's Literature

By THOMAS L. G. OXLEY

James Sullivan Martinez

Poet (1879 ——)

THE son of simple people, James Sullivan Martinez, through infinite obstacles, has made himself a reputable figure in the literary history of the country.

Martinez was born in Belize, British Honduras, August 28, 1879. After completing his elementary education, he was sent to work at a furniture maker's shop, where he learned the trade of cabinet maker. The young man commenced writing songs during the World War. His first song poem, "Come, Hasten and Rally Around the Old Flag," brought him at once into prominence.

Amsterdam News

He has gained for himself the title of "The Cabinet Poet." There never was a simpler, greater, lovelier poet in all the history of his country than he, who, by patience and experience, became the poet of his people. Sheeley's lines on poets may do well here to illustrate this humble Negro poet:

"They learn in suffiering what
they teach in song. . . ."

1-18-28

This Hondurian minstrel has had various experiences which served as native coloring for his poems. The first thing that presents itself to the reader in Martinez's poems is his simplicity. It is his keynote and he uses it freely. His lines are always well measured, singing always serenely for the ear. He is seldom ever harsh. His diction is of grandeur and his logic is sound. He writes with ease, and in these spontaneous compositions of his his very heart sings measuredly to the beauties of life. He has no equal in his country and evidently stands out as the chief protagonist in the field of poetry. Many of his poems are based on the life of his people and his country. And he is always sincere and pleasing in whatever he writes.

New York

N.Y.

He has earned the sobriquet of the Hondurian Dunbar. Ease and sureness of touch are all his. A poet of the first magnitude he is, and he knows what he writes—and this places him well above the mediocre. He does not attempt any flights of sublimity or grandeur nor does he rise to any overpowering climaxes of emotion. He choses, rather, the humbler themes, always treating them with a satisfying and pleasing spontaneity. His instrument is not the pipe organ of poetry, but the flute. His themes are of universal interest.

The appended quotation will, perhaps, illustrate more clearly what I have been trying to say. It is called "Sea of Life":

Out upon the Sea of Life,
Tossing on the ocean deep,
Seeking for a harbour safe,
Striving hard the course to keep—
Jesus Saviour be our guide,
Lest we follow with the tide.

Lo! the storms are gathering
round;
Pitying Saviour, hear our cry;
Ours is but a fragile craft
And the waves are surging high—
Lord, our watch and pilot be
On this fierce, tempestuous sea.

See us now in sore distress!
Sinking low beneath the wave—
Saviour, Thou, and Thou alone,
Canst Thy helpless children save;
Hearken to our piteous cry—
Help us, Saviour, or we die!

When the ocean wide is crossed
And our troubled journey's o'er,
May we ever dwell with Thee
On that bright, celestial shore,
Where, beneath Thy sheltering
arm
We shall fear no ill or harm.

Martinez has written some excellent dialect pieces. They flow freely, finishing with much grace and naturalness. He is never awkward in these poems; their music is always pure.

There is no doubt that within a few years the writings of Martinez will go beyond the shores of his country.

His first attempt at publication was wrought out in his volume, "Caribbean Jingles and Other Poems."

The Negro in the World's Literature

By THOMAS L. G. OXLEY

Leon Laviaux

Poet (1888—1915)

A YOUNG minstrel who exhibited remarkable genius and who died in the midst of his popularity was Laviaux.

Amsterdam News

Leon Laviaux, the celebrated poet, was born in the beautiful island of Martinique, French West Indies, in 1888. He was the son of Paul Gauguin, the famous painter, and Laure Laviaux, a beautiful quadroon. The young poet, while swimming in the harbor of Martinique, was drowned April 7, 1915.

3-14-28

Before Laviaux's death he was hailed by his countrymen as their leading poet. And one writer called him "the Victor Hugo of Martinique." They should have compared him to Gautier or Swinburne for refineness of his style and the culture of his language. His lyre was always attuned to beauty and pathos. I know not where to search in the history of Martinique for such freshness of composition, loftiness of thought and simplicity of style, except in the two thin yet artistic volumes of Leon Laviaux.

New York

N.Y.

Seldom is he harsh; his subject is always well chosen, while his lines are well measured. His poems are remarkable for their beauty, their splendid tone of tropical coloring, and their affluence of illustration.

With a great mind for description, and a heart attuned to nature's loveiness, he poured over his theme all the treasures of a richly stored faculty. He excels in the delineation of natural description and amatory pieces. Laviaux had an eye for color; his ear was open for all cries of nature. He felt the hush of noon and the silence of midnight. That which came to his mind and which he felt deeply he expressed with rare felicity and power. The natural beauty of his beloved Martinique finds appropriate expression in his poems. A soul that was born of nature, a poet that was of love—such was this young minstrel.

Those who have read his verses must have felt what the poet experienced. He wrote what he saw and felt. And chiefly that love which he saw and knew. He is seldom witty. In fact, I have never known him to be humorous. Though solemn, he is not "over-serious" or artificial. But you had better read him below in his exquisite little poem, "Night Would That I":

Night, would that I,
God of the sky,
Heaped gems on thy dark
Bare breasts that I mark;
Mine for delight,
Amorous Night!

Night, ere we part,
Take from thy heart
One jewel to be
Cast eastward for me;

. . . . .

Swiftly a star
Falls from afar.

You will agree with me that this poem is beautiful. His music is spontaneous and pellucid as running water. In all the history of literature there is nothing resembling the history of this boy-poet. He stands alone. Never did any other youth of the same years, even under the most favorable circumstances, produce works of the same excellent order, and never was child of genius treated by his country with such unfeeling contempt, with such an iron and unrelenting harshness of neglect.

I shall quoth him for the last time. Here you have him in a different mood in "Nude in the Cool," but not strange. He is always the same young minstrel of love and life:

Nude in the cool
Palm-shaded poo

The ripples gloat
Around your throat.

Your amber limbs
Seem lotus stems.
Your hair the blue
Weed's floating hue.

Your face a far
Strange nenuphar.

. . . . .

Hot humid dusk
Of moon and musk.

Great stars that light
The languid night.
A couch of moss
To dream across.

And near to me—
Oh! ecstasy!
The moon's soft sheen
On you, Fafine.

The poem has charm. And the natural beauty of his country lends it additional beauty. There is a tone of deep feeling pervading it, which touches the youthful heart, and takes possession of every sensibility. The delicacy, the pathos, the subdued and purified, yet the intense passion of love, were all calculated to seize on the kindred spirit of youth. There is a graceful fluency of diction, a rich and deep harmony, that are the fitting vehicle of the poem.

He published shortly before his untimely death two small yet excellent books. They are "The Ebon Muse" (1908), and "Poems in Black" (1914). He had a brief career as a minstrel, but a wide personality as a man. His meri and pretensions have alread placed him and will maintain hin with posterity in a position fa above those who have engage themselves with the petty strife of party and the contentions of power.

His puerile genius and his talents will shed a lustre over the age in which he wrote when his more fortunate competitors are forgotten. And we feel pleased that he has left something, the products of a genius, to rank with the best literature of any race. We are prouder still to note that his best comes to us from a young heart. His untimely death is mourned.

The Negro in the World's Literature

By THOMAS L. G. OXLEY

Cruz E. Souza

(Poet (1963—1898)

CRUZ E. SOUZA was born in Desterro, province of Santa-Catharina, Brazil, in 1863. He has been called "the poet of poets and Negro of Negroes in Brazil." Cruz Souza was a voluptuous writer. As a poet, he kept close to beauty and form. He was among the most accomplished poets of his time.

Amsterdam News

4-18-28

New York, N.Y.

Both the prose and poetry of Souza are read with a more constant, steady, heartfelt and quiet pleasure, perhaps, than any other of the modern poets of Brazil. In the former he captivates the feelings with a power that is mild and gentle. Sweetness of fancy and tenderness of feeling are the peculiar features of his genius. His pensive delicacy of thought is visible even in his humorous effusions. His expression is natural and idiomatic, yet in the highest degree it is select and refined.

His poetic manner is beautifully tender and playful, possessing likewise the easy, graceful union of unaffected simplicity. His language has such a masculine, idiomatic strength, and his manner, whether he rises into grace or falls into negligence, has so much plain and familiar freedom, that we read no poetry with a deeper conviction of its having come from the author's heart.

We feel enthusiasm in whatever he describes as having been unfeigned and unexaggerated. His pathos frequently communicates a pensive tenderness to his whole train of thought, and sometimes deepens into the most affecting sketches. His satires are strong, natural and characteristic.

Cruz E. Souza had a brief life, but he made himself loved wherever he went. He lived long enough to put his people's sorrows to song and to give strength to their failing heart. Souza died at early noon, at the age when some men are just branching out on their literary march. He achieved plenty before his death, and that alone brought consolation to his heart. He published his first book of verse in 1893 and called it "Trophees." Others are: "Phares," "Evocations" and "Derniers Sonnets" (French). He was a member of the Brazilian Academy of Letters. He died at Rio de Janeiro in 1898.

NEWS
HAMILTON, O.

JUN 25 1928

PAUL LAURENCE DUNBAR.

The Miami Valley is noted for its poetry, especially that of the Carey sisters and the Piatt brothers, but the one best known the world over is Paul Laurence Dunbar, the negro bard who lived and died at Dayton where his tomb is visited by literary people from all parts of the globe.

Although this remarkable man has been dead for a quarter of a century, his birthday is always the occasion for exercises in his honor in the Gem City which he did much to make famous in his day. He died young and last Wednesday was the fifty-sixth anniversary of the birth of this poetical genius. As usual his aged mother kept open house on that day for callers who delight in hearing her tell of the boyhood days of the poet.

The exercises at the Dunbar monument in Woodland Cemetery were similar to those of previous years with music and addresses. With all the melody of his verse, there was tragedy in his brief life. He became famous in this country for public entertainments in reading and acting his own writings and was invited to Europe where he appeared before all the crowned heads. He was a special favorite of King Edward of England. He was wined and dined and contracted such a habit for drink, like Byron, Burns and others, that it took him to a premature grave. But the charm of his dialect and the humor of his race were left by him in everlasting word-pictures.

NEGRO POET IS HOST AT BIRTHDAY PARTY

R. B. Williams, local negro poet and writer, was host Monday night at his home, 503 Auburn avenue, at a birthday celebration attended by nearly 100 friends and relatives. An elaborate program was presented, including several musical numbers by the choirs of the Bethel church.

Cincinnati [illegible]

Art - 1928

ASSEMBLED BY SLAVE ARTIST

Defender
Chicago Ill.
3-10-28

Washington.—The parts of the statue of Freedom which now adorns the dome of the national capitol were assembled by Phillip Reed, a slave. The colossal image was cast at the Clark Mills foundry near Bladensburg, Md., about eight miles from this city. The model was put together and constructed by an Italian workman to prevent it being taken apart by anyone except himself.

But the facts are that notwithstanding this difficulty its successful taking apart and handling in parts as a model was due to the faithful service and genius of Reed, then owned by the Mills family, in whose foundry the statue was cast. Great credit was given him by the statesmen of that day for modeling and casting America's superb statue, which now towers over the apex of the capitol dome.

Negro Student Awarded Art Prize For Work At Columbia University

Age
3-3-28
New York

For the first time in the history of Columbia University, a Negro student, "Spinkie" Alston, has won the gold crown, the highest award in the art department of the university for his work in supervising the designing and art work of The Jester, the student publication. Alston has been a member of the editorial board of this magazine for three years.

Prior to entering Columbia, Alston who lives at 1945 Seventh avenue, was a member of the editorial staff of the Clintonian, student publication of DeWitt Clinton High School and in charge of the art work on this paper. He plans to teach art appreciation after his graduation at Columbia.

Negro Artist Holds First One-Man Show In New York Gallery

Negro World
3-3-28
New York N.Y.

The first one-man show in a New York art gallery of the work of a Negro artist was opened on February 25 at the New Gallery, 600 Madison avenue. The paintings are those of Archibald J. Motley, Jr., 36 years old, of Chicago, who, to finance his career as an artist, has had to turn at times to coal heaving, plumbing and waiting in dining cars.

One of Motley's portraits, "A Mulattress," included in the present show, won the Frank G. Logan Medal and Prize at the Chicago Art Institute Exhibition in 1925. His study, "Syncopation," also won the Joseph N. Eisendrath Prize in the same show, and his portrait of his grandmother, called "Mending Socks," was hung in the Newark Museum's exhibition last March.

The artist was born in New Orleans and has in him French and Indian blood as well as that of a pygmy tribe of East Africa. He was brought up in Chicago and studied at the Art Institute there.

The pictures in the present exhibition include portraits, several of cabaret life, and six are imaginative portrayals of voodooism.

CHICAGOAN HAS "ONE-MAN SHOW" IN ART GALLERY

Defender
3-3-28
Chicago Ill.

New York, March 2.—The first one-man show of the work of a single artist was opened at the New gallery, 600 Madison Ave., this week. The paintings are those of Archibald J. Motley Jr., 36, of Chicago, whose portrait, "A Mulattress," included in the present show, won the Frank G. Logan medal and prize at the Chicago Art institute exhibition in 1925.

His study, "Syncopation," which won the Joseph N. Eisendrath prize in the same show, and his portrait of his grandmother, called "Mending Socks," which were hung in the Newark museum's exhibition last March, are also included in the exhibition.

The artist, who was born in New Orleans, studied at the Art institute, Chicago. The pictures in the present exhibition include portraits, several of cabaret life, and six are unimaginative portrayals of voodooism.

OLD CANVAS RESCUED FROM DUSTY ATTIC

W

Toledo Center Given Old Painting

Defender
3-3-28
Chicago Ill.

Toledo, Ohio.—The Douglas center was recently presented, "The Trial of Shakespeare," a famous "lost" painting by R. S. Duncanson, American Race painter who died in Europe in 1871. The picture is worth a small fortune.

A canvas painted by the noted artist and purchased by Queen Victoria of England now hangs in Windsor castle, the domicile of the ruler of Great Britain. The painting presented to the center was done in 1843. It was discovered a few years ago in the dusty attic in the house of a family in Mt. Healthy, Ohio. The canvas was purchased and restored by F. C. Wright of Mt. Healthy, who made a study of Mr. Duncanson's life and sketches, bringing to light many interesting facts. Charles Gist in his "In Cincinnati in 1851," in a history of Cincinnati's "noted artist" writes: "R. S. Duncanson, painter of fruit, fancy and historical paintings and landscapes. His historical pieces are 'Shylock and Jessica,' 'The Trial of Shakespeare,' 'The Ruins of Cathage,' 'The Battle Ground of the River Raisin,' 'The Western Hunters,' 'Encampment' and others."

SENT ABROAD BY ANTI-SLAVERY LEAGUE

The famous painter began his painting in Cincinnati in 1843. The Anti-Slavery league became interested in his ability as a painter and sent him to Edinburg, Scotland, to study. He produced portraits, landscapes and scenes of the summer season. Portraits of Sumner, Birney and other prominent anti-slavery leaders were also executed by the artist.

It was after the Civil war when his "Trial of Shakepeare," displayed to the public, gave evidence of such high talent that several prominent leaders of Cincinnati, among them Nichoals Longworth, the elder, sent Duncanson abroad to study.

The canvas, 30 by 40 inches, which is of such great interest to art lovers was owned originally by the Gano family. It was later given to a faithful Race servitor who passed it on to the family from which it was obtained in such battered condition that it was at first doubted if it could be restored. It depicts the story of William Shakespeare at trial before the magistrate, Sir Thomas Lucy, for poaching. Anne Hatheway with her child, is close beside him. There are 11 human figures, two great hounds and the body of a slain deer in the masterpiece. After restoration the picture was exhibited at Traxel's where it attracted wide attention, especially among older Cincinnati artists.

"Negro Art at International House"

A Reply
BY
GEORGE E. HAYNES, Ph.D.
Secretary, Commission on the Church and Race Relations,
Federal Council of Churches

Amsterdam News
3-14-28
New York N.Y.

IN HIS article on the fine arts exhibit at International House last January, sponsored by the Harmon Foundation and the Commission on the Church and Race Relations of the Federal Council of Chruches, published in The Amsterdam News recently, Mr. Fred Gardner, vice-president of the Society of Independent Artists, undertook to advise Negro artists about a non-jury exhibition. This is a good sequel to the cordial invitation of his Society to Negro artists following our fine arts exhibit at International House. Mr. Gardner, however, has missed the purpose of the first national effort to secure merited recognition for Negro artists and is much in error on other facts about music, literature and art produced by Negroes.

In the first place the exhibit of fine arts at International House was by no means a showing of "Negro art." It was an exhibition of fine arts produced by Negro men and women as evidence of their ability to create beauty of universal value. It was not "Negro art" but universal art. He says that what the exhibit "seemed to lack was the emotional element resulting from the irresistible inborn impulse to create that characterizes the Negro's other forms of expression."

One wonders what Mr. Gardner saw at the exhibition. Sargent Johnson's head of a Negro boy, "Sammy," which was the unanimous choice of the judges for the prize, received the approbation of hundreds who visited the exhibition because of its expression of "irresistible, emotional element" of the Negro type.

The lines of this excellent piece broke away from the conventional standards, yet reached beyond the racial restriction of form and color into those universal values of beauty which give joy forever.

The words of surprise and pleasure from many art lovers about the work of Aaron Douglas, Palmer Hayden, three or four pictures of Laura Wheeler Waring, Malvin Gray Johnson and others gave evidence that these artists had emotional elements born of irresistible impulses.

Mr. Gardner is wrong in implying that "standardized formulae" determined the works admitted. What Mr. Gardner seems to expect is that American Negroes should produce something that has not been woven from their American experience and environment.

He cites the Negro spirituals and poetry by Negroes as examples of the circumstances which enable Negroes to create. Negro spirituals are not Negro music; they are universal music with values that appeal to music lovers everywhere. The poetry written by Negroes is not "Negro poetry." Dunbar's "When Malindy Sings" and James Weldon Johnson's "God's Trombones" are universal poetry woven out of American Negro life and experience.

When Mr. Gardner says that Phylis Wheatley knew nothing of the technique of verse, one smiles and turns to her poetry and the record of her life and education; then one thinks of Paul Lawrence Dunbar, Charles W. Chesnutt, Joseph Cotter—father and son, James Weldon Johnson and scores of other Negro writers who have created universal literary values out of the innermost feelings and impulses of Negro life.

They did not do it, however, by being ignorant of the technique of verse and literary composition. In fact, those who have succeeded best in creating literary values out of Negre material have been masters of literary technique.

Mr. Gardner seems to be laboring under a common misapprehension about the peculiar talents of the Negro, and seems to be expecting that they are spontaneous gifts of God and need no guidance for development, and that Negroes should avoid education and the standards of universal values of beauty and truth in order to have spontaneity in original creation.

In the next place, Mr. Gardner does not seem to sense the problem involved in securing recognition for the vast amount of unrecognized talent undoubtedly possessed by many Negroes, numbers of whom are in obscure and out-of-the-way places. This is a part of the problem the Harmon Foundation and the Commission on the Church and Race Relations are trying to solve in sponsoring this annual exhibition each January.

The white world has heretofore failed to recognize Negro artists because prejudiced minds held the belief that no universal artistic values could come out of Ethiopia. The problem of bringing this recognition involves power of keen discrimination between creative and orginal work that shows promise of artistic values and that which does not.

Of course, there are those who adhere to such conventional, inelastic "standardized formulae" that they discourage new and unconventional creations of those obey "inborn impulses."

There is, however, decided difference between such critics and liberal-minded, sympathetic people who know considerable about the past and the present of the fine arts, and who are thus able to encourage young artists who give promise of original creations of artistic value.

The first annual exhibition, held this year at International House, attempts to create greater public recognition for Negro artists to stimulate such artists to great effort and to encourage the public to buy their creations as a means of getting better economic foundations for them. A similar exhibition will be given at International House, January, 1929.

Mr. Gardner expresses hope for an exhibition where not only Negroes who are following art as a profession may exhibit, but which will include those who follow other lines of work as a means of livelihood and paint, model, carve, etc., as an avocation. Such an opportunity was given at the International House Exhibition. It will be repeated next January.

In fact, with the exception of three or four art students and two or three others, all of the forty Negro artists exhibiting at International House were earning their livelihood in other lines and pursuing their art as an avocation. The Negro artists have been so handicapped, largely because of color, that few of them are able to be "following art as a profession."

NEGRO EDUCATOR GIVES ART AWARDS

Savannah
Tribune
Savannah
Ga.
3-8-28

New York, N. Y., March 5—Dr. James E. Shepard, president of the North Carolina College for Negroes, Durham, North Carolina, chairman of the Durham Stock-Taking and Fact-Finding Conference, and one of the outstanding Negro leaders in the United States, is sponsoring the monthly award of valuable books on Negro history and achievement to Negro school children in the United States who submit monthly the best work in drawings and water colors. Altogether there are eight prizes, four for water colors and four for drawings, all carrying awards of equal value.

The Messenger, a monthly magazine located at 2311 Seventh Avenue, New York City, and edited by Negroes, is handling the contest, judging the work submitted, reproducing the art work of the winners in its pages and making the monthly awards. Over 5000 Negro schools, mainly in the Southern states are being notified. The first selected drawings and water colors will appear in the May number, and then in each number thereafter until the end of the school term.

NOTED EDUCATOR GIVES ART AWARDS

Washington
Eagle
D.C.
3-9-28

New York, N. Y., March 7.—Dr. James E. Shepard, president of the North Carolina College for Negroes, Durham, N. C., chairman of the Durham Stock-Taking and Fact-Finding Conference, and one of the outstanding Negro leaders in the United States, is sponsoring the monthly award of valuable books on Negro history and achievement to Negro school children in the United States who submit monthly the best work in drawings and water colors. Altogether there are eight prizes, four for water colors and four for drawings, all carrying

The Messenger, a monthly magazine located at 2311 Seventh Avenue, New York City, is handling the contest, judging the work submitted, reproducing the art work of the winners in its pages and, making the monthly awards. Over 5,000 Negro schools, mainly in the Southern states, are being notified. The first selected drawings and water colors will appear in the May number, and then in each number thereafter until the end of the school term.

Further information about the James E. Shepard Awards will be gladly given by The Messenger.

NEWS
RICHMOND, VA.

MAR 16 1928

Virginia Negro Becomes Famous Through Picture

John Hailstalk Portrays Warrenton Town Pump; Sold at Art Exhibit.

WARRENTON, Va., March 16.—(Special to The News Leader.)—John Hailstalk, a Negro, native of Warrenton, who acts as elevator and furnace man at 37 East 57th street, New York, has come into sudden fame in artistic circles by painting a picture which was the first to sell in a newly opened art gallery in the building where he is employed.

Hailstalk had made his observations on the paintings of the modern school and had said that he could paint a better picture than some of those he handled. Six weeks ago he began on a work at home portraying his memories of Warrenton; he executed it in his evenings at home and brought it to an artist friend while still wet. It has aroused great interest as a type of primitive self-expression, and is said to "out-modern the moderns."

It is a panorama landscape, 28 by 30 inches, centering around the Warrenton town pump; it is highly colored and contains many figures. It was sold to Miss Lauren Ford, a painter for children. Hailstalk is 32 years old and his family have lived in Warrenton and vicinity for many generations.

CHICAGO, ILL.
Post
MAR 20 1928

Chicago Art League Holds Annual Show

By Lena M. McCauley.

OWING to the encouragement following the exhibitions of paintings and sculpture at the Art institute and in the Chicago Woman's club during "Negro week in art" last autumn, the fourth annual appearance of the works by members of the Chicago Art league at the Y. M. C. A., at Wabash avenue and 37th street, has finer examples of paintings and sculpture than distinguished its collections in previous years. The importance of the events staged by the artists last fall has strengthened confidence. There is an awakening of ambition, courage to exercise individual taste, and a knowledge that the schools offer direct training by which results may be attained.

* * *

Chief among the interesting features of the current exhibit is a group of sculpture by Richmond Barthe. There are portrait heads of Henry O. Tanner, the painter in Paris; Toussaint l'Overture, the patriot; an exquisite head of Mrs. Calles, a Philippine mask and a small head called "Caroling Dusk," modeled from life from one of a group of young men singing spirituals. The spontaneous interpretation is a confession of artistic confidence.

William E. Scott, who recently won distinction, is represented by a portrait of an attractive woman which might lightly be described as a symphony in browns. It is a sitting figure, life size. The design of the composition on canvas is both graceful and unusual. Mr. Scott's two large drawings in oils, "Entrance Into Jerusalem" and "The Sheiks," are to be developed as murals for a special commission in a new building. These lend color and a romantic note to the subject material on the walls. An important painting in oils, the composition including the group of buildings at the Michigan boulevard bridge, of which the adapted Gothic of the Tribune tower is the outstanding feature, may rank as one of the notable contributions to this event. The painting has a rare atmospheric quality, a golden tone as of filtered sunlight passing thru the moisture in the air, veiling the noble features of the Wacker drive and its guardians of gigantic proportions.

The much-talked-of portrait, "The Quadroon Madonna," which was hung in the November show at the Art Institute, and the equally well-painted portrait of "Brother and Sister," by Mr. Dawson, also has a group of drawings worthy of appreciation. Especial attention should be given to the development of a design as a background for "Insurance," tracing its history from the early days of the Egyptians and Ethiopians to its understanding in the present? Mr. Dawson has carried out a nice piece of research.

* * *

William Farrow, a moving spirit in the Art league and active in the arts as a lecturer, instructor, museum man and an etcher, loans his paintings of "Aida," a figure composition, and a landscape with an ancient cabin buried among flowering shrubs in the wilderness. Mr. Farrow is an idealist rather than a realist, and, therefore, it is possible to read poetry in this modest canvas.

A portrait of Mrs. S. Joe Brown of Des Moines, Iowa, is the work of Miss Bessie V. Johnson of Burlington in the same state. Mrs. Brown is prominent in club circles in Des Moines.

Richard William's portrait of Ruth Elder is a frank undertaking of a popular character.

From Arthur Diggs comes two landscapes that vary the interest and are appropriate to the season. Mr. Diggs seems to penetrate the feeling of the out-of-doors, the lonely woods under the snow, and yet secures that sense of breathless suspense nearing the dawn of spring. The absence of many landscape compositions in the exhibition creates an unusual condition.

As a rule landscapes meet a welcome and lend variety. However, it is agreed that these busy men and women are awaiting the holiday season to go forth with painting kits into the out-of-doors.

* * *

To win recognition for the arts of design is a group of ceramics decorated by Mollie Brackett. They are arranged handsomely in a case at one side of the gallery. Mr. MacAlpine shows original designs in carvings and color on picture frames. A box treated with pigments and enamels in blue and gold and pale tones is quite out of the ordinary as a brilliant piece of applicable art.

Ellis Wilson is represented by a frank painting, a still life of fruits and objects. From his studio is a vast poster, "Sudan," bearing a picture of the symbolic image, impressive in its conception and its execution. Claude Guess has drawings that are worth while, especially those of the classics to be of value in further compositions.

* * *

Miss Elise Evans, a graduate of the Boston Museum School of Art, is showing drawings in costume design made since her return from Paris. Two large sketches of historic characters in costume afford a chapter of interests in an especial sphere of artistic adventure.

Art-1928

FROM SLAVE TO ONE OF WORLD'S GREAT ARTISTS

DON PAREJA FINDS PLACE WITH MASTERS

Writer Relates Story of Famous Painter

By FRANK FOX W//

Go into practically any schoolhouse today and ask, "Who will go down in history as one of the great Negroes of all times; one who has been a shining example to his race?"

The answer will naturally be—Booker T. Washington.

Or ask who was the one Negro known the world over through the medium of an American story?

Again the answer would be correct —the famed Uncle Tom of the book, "Uncle Tom's Cabin."

But continuing in the same strain of mind—who was Juan de Pareja?

There is a question that would stick 99 out of 100 people. Yet as we go along in this story of a great life we will be ashamed that we know so little of one of the long deceased "pillars of culture."

Juan de Pareja was a Negro, destined to be one of the world's greatest painters, yet unsung. Probably this is due to the fact that there existed somewhat at all times a feeling of superiority over those of dusky hue. We sincerely hope that this narrative will tend to alleviate the feeling as it unfolds the struggles of the Negro, who began as slave, then disciple, and, finally, emerged to his world as a painter of renown.

In the world-wide field of painting each nation has or had its one outstanding wielder of the brush. America, considered as "The Promised Land," to struggling artists of foreign extraction had its John Sargent. Also the famed Whistler. England had Sir Joshua Reynolds. Holland its Franz Hals and the immortal Rembrandt. Flanders of the early periods boasted Rubens and Van Dyck. Italy points with pride to Titian, Leonardo Da Vinci and others. Spain, a power of days gone by, presented the world with probably the greatest in Diego Velazquez.

It is with Velazquez that part of this story deals, for he was the master under whom Pareja developed.

WAS BORN OF SLAVE PARENTS

Those expert in research have found that Juan de Pareja was born of slave parentage at Granada, Spain, in the year 1606. Present day records do not show just how Velazquez came into possession of the Negro, whether as part of a legacy from his parents or as a purchase from the slave market.

Suffice it to say that in 1623 we find Pareja working as a house slave, diligently grinding pigments, preparing canvases or cleaning the brushes for his master. This was much before his master had achieved fame by becoming court painter for King Phillip IV of Spain.

Having spent the major part of his younger days among such artistic surroundings, it is only to be expected that Pareja should develop in him those traits and feelings that found sympathy and training about him.

But to take up brush and palette would be a thing unheard of. It was a recognized fact that slaves were not permitted to go beyond the rudiments of mechanical art. To be caught at an occupation meant only for those of lighter hue may have meant any type of punishment. Posibly imprisonment. Possibly death. And in those days of Spain possibly a fate worse than death.

It can therefore be seen that Pareja held his life in his hands when he would hide himself from the eyes of the curious to practice lights and shadows, copying many of his master's work in his desire to protect himself from harm and at the same time perfect himself in the art.

A divine respite seemed granted him when Velazquez was ordered by King Philip to make trips to Italy, once in 1629 and again in 1648. It was during the first absence that Pareja worked so hard, studying proportions, lights, shadows, execution, etc., until he thought he had reached a stage where only expert criticism could judge his ability.

Velazquez at about that time had attracted a deal of attention to his works. It was often the habit of King Philip when worried with the affairs of state to hie himself to the studio of this future master, and while Velazquez worked at his easel would wander about the studio, finding relaxation and temporary forgetfulness. His was the delight to delve in out of the way corners and where a canvas was placed face toward the wall, command that it be turned about that "Spain's greatest judge" might praise, criticize or offer suggestions as to its proper execution.

Pareja, the slave, was well aware of this. The Negro had worked unceasingly for weeks on a small canvas and when he saw his chance placed it against the wall in the afore-mentioned position. With it went a prayer that King Philip might see it.

The king did and before he had the chance to give the paintng a second glance he was astonshed to see Pareja prostrated at his feet, begging for intercession from the expected punishment.

VELASQUEZ MAKES FORMER SLAVE HIS PUPIL

Velazquez, not as would be expected, was genuinely astonished and pleased. It seemed to him as if some of his ability had communicated itself to a part of his household. He promptly released the slave from his service, making him a free man, and in addition made him a favored disciple and student.

And as would a flower develop under the kindly rays of the sun, so did Juan de Pareja develop as a painter under Velazquez. Devoted to his master as a slave, you can well imagine his feelings when manumitted. From that time on Pareja would not leave his master. Why, not ever after Velazquez was gathered to his fathers, did Pareja leave the family. He served his master's daughter, who had married Juan Bautista del Mazo, a former student of Velazquez. Those who have had the good fortune to see the famed canvas, "The Family of Velazquez," painted by himself, will notice a Negro, Juan de Pareja, as one of the figures.

The development of Pareja, cut off by his lamented demise in 1670, can now only be measured by the innumerable paintings in the world accredited to him. Lists are not complete nor will they be for years to come. However, these paintings that are known to art lovers mark the Negro as one who can "walk in the ways of the masters."

Defender

One of his most famed canvases is "The Calling of St. Matthew" (No. 1), listed in the catalogue of the Museo de Madrid. The noted Spanish painter Madrazo describes this canvas as—

Feb 18-28

Jesus, passing before the table where Matthew is occupied as a publican or collector of tribute, turned to him and said, "Matthew, follow me." And Matthew immediately leaving everything, followed Him.

Matthew is shown dressed in Oriental garb. A Madrid official in Venetian dress and a third subject who wears the picturesque dress of a Spanish captain in Flanders. The three look upon Jesus, who, standing beside Matthew, speaks to him.

Juan de Pareja's works show a strong touch of Venetian, Genoese and Flemish feeling, due to the force and vividness of colors. It was his inclination, judged by his works, to portray things as they actually appeared to his eyes without that subtle toning down so often noticed in the old masters.

Some of the works of Pareja are to be found in the sanctuary of the abbey of the monastery of Benedictine of Eslonza. Pareja did several canvases of saints, chief of which is "Santa Catalina," signed by Pareja and dated 1669. This, incidentally, is regarded so far as the last painting done before his death.

In the National Trinidad there was "The Baptism of Christ," signed by J. de Pareja, 1667. In the sacristy of the Trinity convent of Toledo there are to be found "The Presentation of the Child God" and another, "Battle Scene."

Another of his famous paintings is "Provincial of the Capuchin Order" and depicts a Provincial father in a black robe, holding a book. This painting was often visited by art lovers at the Imperatorski Ernxtazh, better known as "The Hermitage," in St. Petersburg, Russia, before the World war.

HAS ONE PAINTING IN UNITED STATES

Pareja also painted "St. John the Evangelist," "San Oroncio" and "Our Lady of Guadelupe" for the Chapel of Santa Rita in the Recoletos of Madrid.

Even in the United States there is one known painting attributed to Pareja. It is "The Annunciation of the Virgin" and is descrbed as follows:

> The angel appears kneeling in a cloud at left, with a dove above his head. At right Mary is seen at her devotions, with a book upon the table before Her and a pot of flowers. Behind Her is the wall of the room with a window. At the left the house opens into a prospect of clouds, illuminated with celestial radiance, with St. Cecelia in the center at the top, playing upon an organ.

This canvas is now the property of J. Herbert Watson, attorney-at-law, of Brooklyn, N. Y. It was purchased by him from N. Denison Morgan in 1892. Mr. Morgan had purchased it in Genoa during his art purchases for A. T. Stewart, the then department store king of New York city, from which grew the present Wanamaker's. And, most important of all, in returning to this painting, it is now in a very good state of preservation, thus showing the infinite care and execution put into every stroke.

In 1843, during the auction of the possessions of the Marquis de las Marismas at the Aguado gallery, Paris, painting were described as "Bust of a Gentleman Standing Near a Table," "Portrait of a Nun," "Portrait in Bust" of a young man, and "Isabella of Bourbon." All these were accredited to Juan de Pareja and the canvas of Isabella has been noted as belonging to the Earl of Yarmouth.

With these successes to him, it is small wonder that at times there were heated controversies over the origin of Spanish paintings. Some claimed them to be the work of Velazquez. Others hotly defended the disciple, Pareja.

For instance, there is the painting, "Joseph Reiter," a Madrid architect. This was in the Prado and said to be the work of the great Velazquez. It was really the work of Pareja.

Pareja is credited by J. C. Robinson, competent judge and expert, with being the pinter of "A Bust of a Boy," in the Dulwich gallery, near London, England. In the Munich gallery is a canvas of "A Gentleman and a Lady Playing Cards," attributed by Burge to Juan de Pareja.

Thus we see that Pareja achieved a position far above that of his wildest dreams. But, as has often been remarked of successful Negroes, "he did not spoil." Undoubtedly his lowly beginning, struggle for recognition and, above all, his veneration for Velazquez, led him in the right paths, as would a guiding flame.

Do not forget for one moment that Pareja was practically the first of his Race to surmount the heights. Few there were in those days, as today, who would hold out a helping hand to a Negro and say, "Here, brother."

The devotion that Pareja bore for his master was reciprocated in the broad-minded feelings of Velazquez to the disciple. This is best shown in the following incident.

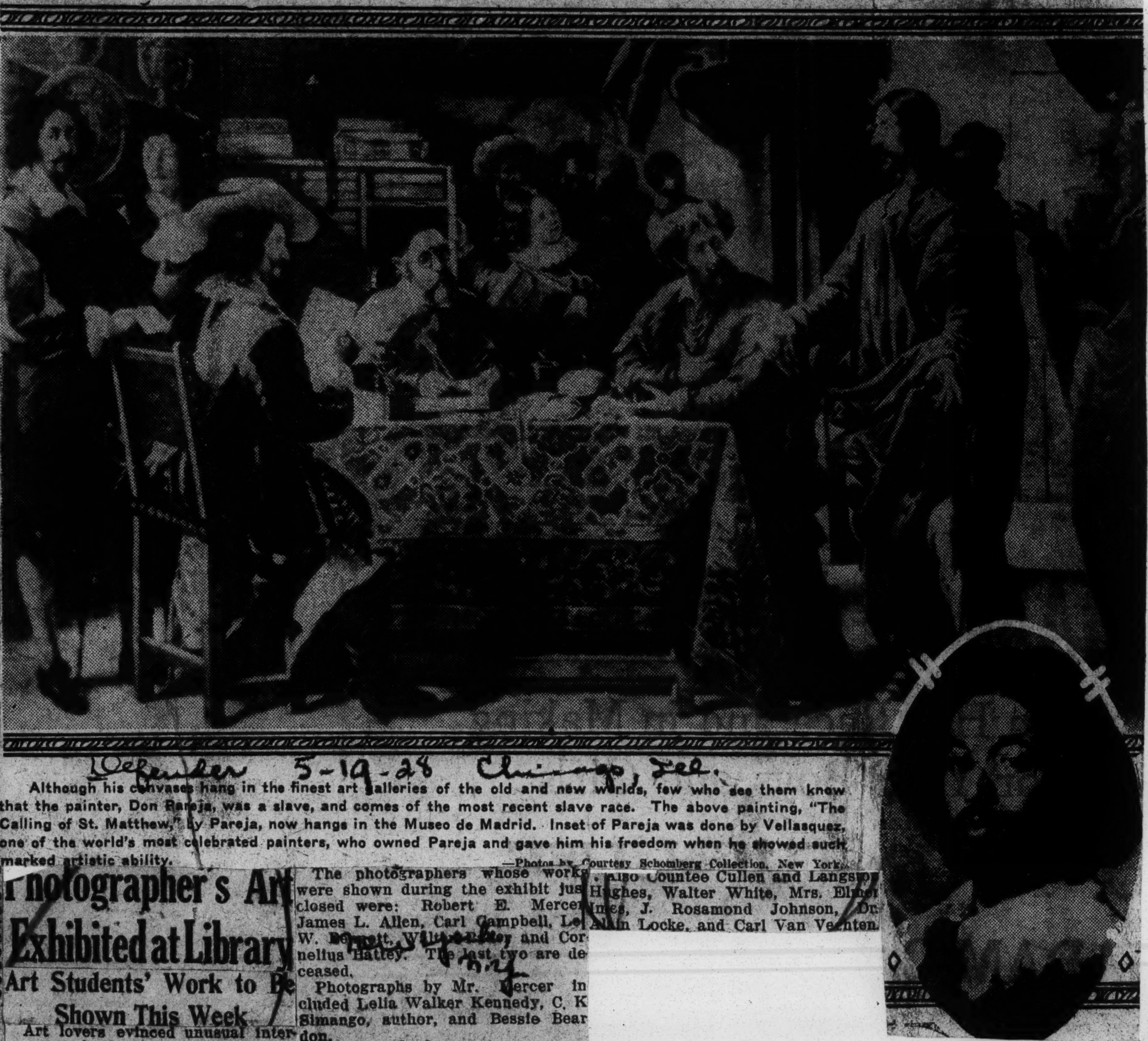
SENDS PAREJA ON MISSION TO POPE

When Velazquez made his first trip to Rome he expressed a desire to portray the pope on canvas. But for a comparative stranger to ask for a sitting, with so many masters of the brush, begging for the honor, would be folly indeed. Velazquez determined to make himself known by painting a picture for the annual exhibit held in the Rotunda during the "Festival of St. Joseph."

Inspired by the faithfulness of Pareja, Velazquez portrayed him and had the servant take the painting personally to the exhibit.

You can imagine the widespread surprise when the package was opened and it was seen to be a perfect likeness, even to dress, of the bearer. This canvas brought immediate honors to Velazquez, and in 1650

WORLD FAMOUS PAINTER ONCE A SLAVE



Defender 5-19-28 Chicago, Ill.

Although his canvases hang in the finest art galleries of the old and new worlds, few who see them know that the painter, Don Pareja, was a slave, and comes of the most recent slave race. The above painting, "The Calling of St. Matthew," by Pareja, now hangs in the Museo de Madrid. Inset of Pareja was done by Vellasquez, one of the world's most celebrated painters, who owned Pareja and gave him his freedom when he showed such marked artistic ability.

—Photos by Courtesy Schomberg Collection, New York.

the Academy of St. Luke bestowed a membership upon him.

This painting is "The Moor With the Green Doublet and a White Collar" (No. 3), and is claimed to be in the collection of the Earl of Radnor.

We could undoubtedly cover reams of paper with descriptions and miles of space in searching for more data on this Negro who deserves a place among the immortals. But Negroes have and will continue to serve the world well. Their souls are fittingly described in the painting, "Descent From the Cross," the work of the Spaniard Campana. It depicts a Negro aloft, his face aglow with love and reverence as he tenders his arm to help Christ from the cross.

This picture needs no further explanation. One standing before it can see a story spread out. The Negro, our brother under the skin, helping, in His pain, Christ from the cross; whose teachings of the brotherhood of man are more professed than practiced.

How many people, if any, know that Negroes accompanied Christopher Columbus on his trip that led to the discovery of America. They thought, as did Columbus, that westward lay the Orient. Maybe they were among those sailors who begged Columbus to turn back before the ship "fell over the edge of the earth." It is refreshing, however, to know that originally they had the daring to start on the trip.

Delve through the ancient annals of Sevilla if you ever visit Spain. .There is shown the story of the time when when Sevilla had a Negro quarter, with its church and edifices for social comforts.

The archibishop Mena, who died during the year 1402, was so beloved by them for his devotion to their welfare, that the entire Negro village followed his funeral cortege to Cartuja monastery in the snow-covered mountains to pay their last respects and tribute.

And thus for the past. What of the present? And, more important, think of the future. The world knows the heroic parts played by Negroes during the past war.

Under the high pressure of Martian feeling they were gladly recognized as "brothers." Or should we say "comrades in arms."

But then peace. The sudden "back to earth" influence of the dove of peace seemed to again raise barriers. When they will be lowered no one knows.

,But as the years go by each one is marked here and there with the achievement of some Negro. Shining lights they are to others of their Race and their continued rise will in time bring to this world a feeling that was akin to that of Velazquez to Juan de Pareja, the Negro slave who rose to be master in the field of art.

For part of this historical data we are indebted to Arthur A. Schomburg, authority on things pertaining to the Negro race and Spanish art. Thanks is also given him for the use of the paintings of Pareja, the Calling of Matthew and the etching of Velazquez.

FRANK FOX.

Photographer's Art Exhibited at Library

Art Students' Work to Be Shown This Week

Art lovers evinced unusual interest in the exhibition of portraits and portraitures by Negro photographers, sponsored by the Division of Negro Literature and History of the West 135th Street Library, and which was exhibited there up to Monday evening.

Amsterdam News

The exhibit tof work contributed by art students will take place in the latter part of this week and will continue, in all probability, until June 1.

5-16-28

The photographers whose works were shown during the exhibit jus closed were: Robert E. Merce James L. Allen, Carl Campbell, Le W. Bennett, Walter [illegible] and Cornelius Battey. The last two are deceased.

N.Y.

Photographs by Mr. Mercer included Lelia Walker Kennedy, C. K Simango, author, and Bessie Beardon.

Those by Mr. Battey included Eva Bowles, Paul Lawrence Dunbar Mrs. Bernie Austin and Mrs. Cordelia Winn.

Richard B. Harrison, orator, and Anthony Overton, Chicago banker, were remarkably reproduced in photographs exhibited by Campbell and Bennett. Portraits listed by Mr. Allen included Paul Robeson, Aaron Douglass, Edna Thomas, Harold Jackman and James Weldon Johnson.

Also Countee Cullen and Langston Hughes, Walter White, Mrs. Elmer Imes, J. Rosamond Johnson, Dr. Alain Locke, and Carl Van Vechten.

Art-1928

Young Artist Wins Cartoonist Prize

ST. LOUIS, Mo., (ANP.)—Elmer S Campbell, a former student of Sumner High School of Chicago, was awarded the first prize of $250 as a cartoonist, last Saturday night in the annual Post-Dispatch Black and White competition of St. Louis artists.

Campbell's prize cartoon, a tornado scene in black crayon, portraying the rescue of a tornado victim, was voted the award by a jury of three Chicago white commercial artists, following an inspection of the competitive exhibitions at the Artists Guild, Union boulevard and Enright avenue.

Campbell received his advanced training at the University of Chicago and the Art Institute of that city. He is now engaged as a commercial artist with the Triad Art Studio, 1226 Arcade building, St. Louis.

COLORED YOUTH IS PRIZE WINNER AS CARTOONIST

St. Louis, Mo.—(ANP)—Elmer S. Campbell, a former student of Sumner High School of St. Louis, was awarded the first prize of $250 as a cartoonist, last Saturday night in the annual Post-Dispatch black and white competition of St. Louis artists.

Campbell's prize cartoon, a tornado scene in black crayon, portrays the rescue of a tornado victim. Several persons are shown carrying a stricken individual from a storm-wrecked building.

5.19.28

The award was voted the young cartoonist by a jury of three Chicago white commercial artists, following an inspection of the competitive exhibition at the Artists Guild, Union Boulevard and Enright Avenue.

One hundred black and white studies were entered in crayon, ink or oils. It was the fourth annual competition, and attracted the largest number of entries, mostly white persons. The award jury was made up of Fayerweother Babcock, James C. Ewell and Otto J. Schneider cf Chicago.

The exhibit is being viewed daily without charge.

Campbell is 22 years old, and the son of the late Mrs. Elizabeth M. Campbell, a former teacher in the St. Louis public schools. He early showed a deft aptitude for cartoon work, although tenderly discouraged by his mother. While a student in a Chicago high school, he pursued a special corespondence course in cartooning through the Federal School in Minneapolis, Minn. At the latter school exhibit at the Minnesota state fair, he won third prize for his comic cartoon. At the age of 16, he had won the highest distinction ever accorded a Negro boy in this line.

Previous to his graduation Campbell was awarded first honors by the University of Wisconsin in a national contest for serious cartoons, with high school students as participants. The title of the winning cartoon was "Four Years Ago—Peace," picturing an American soldier with bowed head resting upon his crossed hands holding a shovel, and kneeling over the grave of his departed comrade, while on the wooden cross which marks the grave of his final resting place, hangs his trench hat. From the heavens above the noble spirit of the dead hero looks down upon his sorrowing friend and soothes and sustains him with, "We've won, Buddy."

Campbell received his advanced training at the University of Chicago and the art institute of that city. He is now engaged as a commercial artist with the Triad Art Studio, 1226 Arcade Building, St. Louis.

NEW YORK TIMES

MAY 24 1928

COOPER UNION GIRLS WIN 110 ART PRIZES

Three Awarded to Natives of Germany and Two to a Negro Student.

69TH EXHIBITION OPENED

Year's Work of More Than Ordinarily High Quality, in Judgment of the Faculty.

R. Fulton Cutting, President of the Board of Trustees of Cooper Union, announced the award of ~~119~~ prizes to students in the Woman's Art School of the union at the opening of the sixty-ninth annual exhibition of the school last night.

Miss Sophia Caver, a ~~negress~~, of 381 Edgecombe Avenue, received two prizes, one for the best garland design and another for the best box design. Miss Betty Breithaupt of 590 Third Avenue, a native of Germany, won three prizes. The work of the students will be on display today and tomorrow from 10 A. M. to 4 P. M.

"It is the judgment of the Faculty that this year's work is of more than ordinarily high quality," said Frederick Dielman, art director of Cooper Union. "The student body comprised much exceptional talent, and for this reason there has been increased interest among the artists of the Faculty in the effort of individuals."

The list of awards follows:

CLASS IN PREPARATORY DRAWING FOR DECORATIVE DESIGN.

For the best general work: First prize, Jeanne Corre, 534 West 124th Street; second prize, Ida I. Morris, 94 131st Street, Richmond Hill, Queens; third prize, Helen Rifenburg, 2,222 East 13th Street, Brooklyn.

For the best heads: Betty Creelman, Maplewood, N. J.

ELEMENTARY DECORATIVE DESIGN CLASS.

First prize, Dolly Goodwin, Ramapo, N. Y.; second prize, Frances Roe, 5,025 Broadway; third prize, Charlotte Erskine, 55 South Elliott Place, Brooklyn.

DECORATIVE DESIGN COURSE.

First Year Class.

For the best sepia work: first prize, Lillian Niehaus, 151 Main Street, Ridgefield Park, N. J.; second pize, Betty Breithaupt.

For the best architectural drafting: Lillian Niehaus.

For the best garland design: Sophia Ruth Caver.

For the best Christmas paper design: Betty Breithaupt, Louise Ullman, Stamford, Conn.

For the best box design: Sophia Ruth Caver.

For the best museum research: Evelyn Gruenberg, 3,014 Clarendon Road, Brooklyn.

Second Year Class.

For the best rendering in water color: First prize, Esta Solomon, 366 Neptune Avenue, Brooklyn; second prize, Estelle Shapiro, 625 East 135th Street; third prize, Hannah Zimmerman, 336 Main Street, Ridgefield Park, N. J.; fourth prize, Felice M. Harris, 179 Ocean Parkway, Brooklyn.

For the best architectural drafting: First prize, Catherine Moore, 326 West 101st Street; second prize, Hazel Abbott, 135 Mt. Vernon Street, Ridgefield Park, N. J.

For the best museum copy: Hazel Abbott.

For the best group of original textile designs: Nina Glynn, 1,406 Merriam Avenue.

For the best design for cotton print—Mary Weiser, 91-09 Forty-eighth Avenue, Elmhurst, L. I.

For the best design for a bedroom—Florence Baldwin, 16 South Fifth Avenue, Whitestone, L. I.

For the best design for a Colonial dining room—Ruth Gintell, 219 West Eighty-first Street.

For the best museum sketch—Ruth Gintell.

For the best rug design—Esta Solomon.

For the best study of chairs—Helen Armitage, White Plains, N. Y.

For the best rug and chest design—Julia Bailey, 130 East Fifty-seventh Street.

Third Year Class.

For the best rendering in oils: First prize, Mrs. Mildred Hubbell Martin, 120 Kilburn Road, Forest Hills, L. I.; second prize, Margaret Bucci, 222 Adams Street, Hoboken, N. J.; third prize, Madeline Nicklaus, Pompton Lakes, N. J.

For the best work in architectural drafting: First prize, Mrs. Mildred Hubbell Martin; second prize, Emma H. Laufenberg, 400 Clinton Avenue, West Hoboken, N. J.

For the best seven-hour problem: Catherine Williams, 1,565 Grand Concourse.

For the best drawing of a room: Margaret Bucci.

For the best screen: Mrs. Emma Abrams, 2,143 Pacific Street, Brooklyn.

For the best study of chairs: Margaret Bucci.

For the best museum sketch: Mrs. Mildred Hubbell Martin.

For the best museum copy: Mrs. Mildred Hubbell Martin.

COMMERCIAL DESIGN COURSE.

First Year Class.

For the best general work—First prize, Maude Fischer, 44 Martense Street, Brooklyn; second prize, Dorothy Wilson, 9 South Oxford Street, Brooklyn; third prize, Sally Mitchell, 54 Hancock Avenue, Yonkers.

Second Year Class.

For the best general work—First prize, Helen Meldrum, Mount Kisco. N. Y.; second prize, Ursula Heinold, 754 Summer Avenue, Newark, N. J.; third prize, Marietta Scaglione, 404 Kingsland Avenue, Lyndhurst, L. I.

Third Year Class.

For the best general work: First prize, Kathryn Hepburn, Oyster Bay, L. I.; second prize, Gladys Edelman, 2,243 Ellis Avenue; third prize, Lucille Grullow, 445 South Broad Street, Elizabeth, N. J.

COSTUME DESIGN AND ILLUSTRATION COURSE.

First Year Class.

For the best brown book: First prize, Ada Kirkpatrick, 32-55 Eighty-fourth Street, Jackson Heights, Queens; second prize, Florence Popkin, 4,306 159th Street, Flushing, Queens.

For the best shoe plate: First prize, Johanna Marschalek, East Rutherford, N. J.; second prize, Margaret Hayes, Point Pleasant Beach, N. J.

For the best period silhouettes: First prize, Fernanda da Angelis, 205 South Essex Avenue, Orange, N. J.; second prize, Violet Jordan, Maplewood, N. J.

For the best modern silhouettes—First prize, Mamie Gershkowitz, 641 South Belmont Avenue, Newark, N. J.; second prize, Eleanor Berg, 35 Eastwood Street, East Orange, N. J.

For the best toy advertisement—First prize, Mamie Gershkowitz; second prize, Violet Jordan.

Second Year Class.

For the best general work—First prize, Olga Schulze, 3,823 Third Avenue; second prize, Miriam Albee, 1,178 Union Street, Brooklyn.

For the best cut-outs—First prize, Frances Malone, Belmore, L. I.; second prize, Miriam Albee; Caroline Duer Award, Regina Roshovsky, 1,983 Vyse Avenue.

For the best period heads—First prize, Olga Schulze; second prize, Carolyn Battaglia, Arrochar, L. I.

For the best modern silhouettes: First prize, Carolyn Battaglia; second prize, Grace Post, Westfield, N. J.

For the best toy advertisement: First prize, Miriam Albee; second prize, Marie Leeds, 140 East Fifty-second Street.

For the best design for a booklet: First prize, Margaret Hollingshead, 78 Charles Street; second prize, Frances Malone.

For the best crayon drawing: Theresa Franco, 6,404 Eighteenth Avenue, Brooklyn.

For the best work obtained through the use of the Bourges Process Company's shading sheets: First prize, Fernanda De Angelis; second prize, Johanna Marschalek, 95 Humboldt Street, East Rutherford, N. J.

MODELING CLASS.

For the best study from life: Hors Concours, Louise Paddock Wilder, 97 Perry Street, and Theckla Morgan, Mountain Lakes, N. J.; first prize, Janet Belden, 2,404 Foster Avenue, Brooklyn; second prize, Ethel Hill.

For the best study from the antique: first prize, Sonia Liebert, 153 Schenck Avenue, Brooklyn; second prize, Ruth Fagan, 844 Wyoming Avenue, Elizabeth, N. J.; third prize, Marion Cronin, 4,238 Carpenter Avenue; Gorham Silver Medal, Louise Paddock Wilder.

PORTRAIT PAINTING CLASS.

For the best work in oils: first prize, Margaret Kent Cowan, Christianburg, Va.; second prize, Mrs. Ruth Siegel, 333 Mosholu Parkway.

For the best work in charcoal: first prize, Anna Barish, 613 Brighton Beach Avenue, Brooklyn; second prize, Jeannette Hilb, 416 West Englewood Avenue, Englewood, N. J.

For the best work in still life painting: Hors Concours, Ruth Siegel and Margaret Mullin, 10 Rockdale Avenue, New Rochelle, N. Y.; first prize, Wally Strautin, 754 East 151st Street; second prize, Rena Nelson, 23 South Portland Avenue, Brooklyn.

MURAL PAINTING CLASS.

First prize, Louise Brann, 134 West 81st Street; second prize, Janet Belden, 2,404 Foster Avenue, Brooklyn; third prize, Regina Asselta, 435 State Street, Flushing, L. I.

ILLUSTRATING CLASS.

For the best general work: First prize, Evelyn Elkin, 39-71 64th Street, Woodside, L. I.; second prize, Margaret Kent Cowan.

For the best composition: First prize, Marguerite Moersdoff, 697 Monroe Place, West New York, N. J.; second prize, Maud Fischer, 44 Martense Street, Brooklyn.

AFTERNOON CLASS FOR GENERAL DRAWING AND SKETCHING.

For the best work in black and white: First prize, Jeannette Lorentz, 304 McDonough Street, Brooklyn; second prize, Charlotte Erskine; third prize, Edith Makepeace, 127 East Twenty-ninth Street.

For the best work in color: First prize, Julia Oestarreicher, 6,052 Madison Street, Brooklyn; second prize, Helen Toennies, 24 Fremont Street, Bloomfield, N. J.

SPECIAL FLOWER PAINTING CONTEST.

For the best work in oils: Hors Concours, Mrs. Ruth Siegel; first prize, Margaret Kent Cowan; second prize, Margaret Mullin, 10 Rockdale Avenue, New Rochelle, N. Y.

For the best work in water color: First prize, Betty Breithaupt; second prize, Mary Weiser, 9,109 Forty-eighth Avenue, Elmhurst, L. I.

For drawing and painting of cupids: Mary Greenwalt, 55 Upper Croton Avenue, Ossining, N. Y.

Durham, N. C., Herald
Tuesday, May 8, 1928

SHEPARD AWARDS BRING ENTRIES

Awards For Art Work Donated by Local Negro Attract Nation-Wide Interest

Shepard awards are attracting entries from the entire nation, according to Phillip Schuyler, editor of Opportunity. These awards, known as the James E. Shepard Art Awards, are being given by Dr. James E. Shepard, of Durham, president of North Carolina College for Negroes.

On March 10 announcement was made of the creation of the awards to be granted monthly to Negro children in grammar and high schools for works of merit in art. Drawings and paintings, it was announced, have been submitted by children in North Carolina, Louisiana, Oklahoma, Missouri Texas, Virginia, West Virginia, Pennsylvania and Alabama. The awards, according to the donor, are designed to "stimulate the artistic bent of Negro children," and are restricted to water color paintings and drawings.

"A Daughter of the Tropics"

By J. A. ROGERS

Amsterdam News
5-16-28
New York N.Y.

PARIS.

IN THIS city of art one of the best-known expositors of tropical art is Mme. Germaine Casse, who is now giving an exhibition of her work on the Rue de Faubourg Montmartre. Mme. Casse, though a Parisienne by birth, is really a daughter of the tropics—both by ancestry and inclination. Although trained in the art schools of France, where she took high honors, she exhibits canvases (and there are scores of them) which deal with West Indian subjects.

Mme. Casse is also a frequent exhibitor at the many art expositions here, and several of her drawings have been hung in the great art exhibit of the year, the Spring Salon. Among the most noted of these are "Vague Antillaise," "Nature Mort au Perroquet," "Des Fleurs," "Les Oeillets" and "Le Crabe."

As to the ability of Mme. Casse, Henry Berenger, former French Ambassador to the United States and noted art critic, has given so splendid an estimate of her work that we shall give it here in full:

"Although she was born in Paris, Mme. Germaine Casse is a real daughter of the tropics. Her father, the Deputy Germain Casse, was born at Pointe-a-Pitre, Guadeloupe, and in his veins flowed the blood of the tropics. Of this creole blood his daughter is truly the inheritor. She has brought to art the same fire that her father infused into politics. If the name of her father remains intertwined with the names of Pelletan and Clemenceau, among those who gave life to the Third Republic, that of his daughter will remain associated wtih the names of Gaugin and of Morillot, among those who gave life to tropical art. Being a mixture of creole blood, black blood and Indian, of the volcano and the equator, there is always something revolutionary in her genius, even if the discipline of the Mediterranean and of France have tempered later the first waves of lava.

J. A. Rogers —

"Her father, after having been twelve years Deputy from Pointe-a-Pitre, then Deputy from Paris, then Governor of Martinique, then Treasurer of Guadeloupe, took the little girl, born in France, with him to Guadeloupe.

"Returning to Avignon, France, as Treasurer-General, her father brought her back with him. She found in the atmosphere of Vaucluse and also of Algeria, where she passed several winters, new harmonies of color, Latin and African, that made her decide to take up the art of painting. This natural vocation was instructed, guided and led by the skill of the great colorist, Pierre Grivolas, then director of the School of Fine Arts of Avignon. Here Germaine Casse took constantly the first prizes. She owes to Pierre Grivolas, vigorous pupil himself of Delacroix, much of her knowledge of values and proportions.

"After the harmonies of Provence and the Mediterranean, which illumined her youth, Mme. Casse then returned to the native sumptuous beauty of Guadeloupe. When in 1920 Mme. Casse decided to leave her Paris atelier and her friends in Provence to spend two years in the West Indies, she at last found herself in Guadeloupe. She brought twenty-four canvases, which were exhibited in the Georges Petit Gallery, thanks to the initiative of M. Andre Schoeller. Several of these paintings of 1922 excited the keenest admiration.

"Royal silver, purple of the gods, translucid blue, groups of brilliant flowers, Plutonian black, empire yellow—perpetual sparkling of the waves of the sea, and of foliage, all the colors of the coffee trees, of the sugar-cane fields, of the cocoanut palms, of the cocoa trees among the mangoes and the flaming colors inundated with light or washed by rain.

"There are also the sumptuous white and the coruscating topaz of the pineapples, of the custard-apple, of red crabs and blue crabs of the tropical seas. How well does Germaine Casse know to paint, to make alive all this Antillean beauty of which she herself is the sparkling soul. Her large Guadeloupian canvases bring to our French painting a coloring original and strong.

"What natural studio can be more exalting, more grand, than this Guadeloupe as rendered by Mme. Casse, with its volcano summits clad in green and violet, and from which shoot fires from the burning heart of our planet; emerald isle suspended, as it were, in a tropic sapphire, cooled by soft breezes and inhabited by laughing people, a mixture of three races. As perfect of muscles and of form as the Greek islands are these women on the canvases of Mme. Casse. Perfect because the women of these islands carry, as did the Greek women, the basket and the amphora on their heads in running from the mountain to the sea and from the sea to the mountain; women rich with a blood which flows voluptuously under their skins of amber and ebony.

"These women of Guadeloupe and Martinique, with their bright cotton dresses and silk bandannas, are still the living models of the eternal Venus, in the mdist of intoxicating tropical loveliness and warmth, perpetually being renewed through the action of sun, volcano, forest and sea. Lafcadio Hearn in literature, Daniel Thaly in poetry, and Germaine Casse in painting have opened to old Europe the new doors of this paradise of beauty.

"Daughter of beautiful Guadeloupe, Mme. Casse has given back to her maternal isle all that she owed it, because she brought to it all the sensuous beauty of light and of lines of aesthetic France."

There is a total of 145 pieces in the exhibit, all the work of Mme. Casse. The majority of subjects, as was said, deals with the West Indies, but there are several of Provence, Bretagne, North Africa and southern France.

Mme. Casse, who is probably not yet thirty, is also a writer of ability. She is contributor to several art periodicals, as well as director of the journal of the Society of West Indian Artists. She also does decorative work for the theatres. Her studio is at 20 bis Rue D'Alesia, Paris.

A Piece of African Art.

The British Museum has recently acquired a very interesting example of primitive African art in the form of a bronze figure which comes from Benin, representing a sixteenth-century Portuguese soldier. When the Portuguese settled in West Africa 350 years ago the negroes learned from them the art of casting in bronze from wax models by a process in which the wax is destroyed and replaced by the metal. Most of the early native work (writes a correspondent) consists of plaques with figures in high relief, but they did sometimes cast specimens in the round, an outstanding example of this kind being a representation of a woman's head which is also in the Museum.

Manchester
Guardian Weekly

The new specimen, which is about fifteen inches high, is remarkable for the alert and vigorous pose with which the soldier holds his matchlock at "the present" and also the extraordinary care which the negro artist took over the details. The morion with a curved brim which the man wears is one of the period even to its decoration. He is carrying the usual powder horn and bullet pouch, and a dagger recognisable as one of a type which was usually made in Venice.

5-25-28

Probably through difficulty in casting, the barrel of his arquebus is not perfect, but the matchlock, backsight, and foresight are quite clearly shown. His clothing is a tunic covering an undergarment and trunks and he also wears a breastpiece of hide as a protection against the natives' arrows.

Manchester England

Art - 1928

Augusta Savage Has Art Exhibi

Pittsburg Courier Pittsburg Pa

7/28/28

Sculptress Gives Rare Display; Harlem Is Thrilled

By EDWARD G. PERRY

(Young artist, member of the cast of "Porgy.")

NEW YORK, July 26.—Harlem is having many exhibitions these days, some of the works of its own residents and some of friendly white artists. Some of them are good, and others bad. But it is all a fine sign that Negro artists are advancing, and the Negro public is appreciating or at least showing a friendly attitude toward the exhibitors.

One of the finest artists, a sculptress, who has been in the artistic struggle for a number of years, is Augusta Savage. Here in Harlem she lives at 284 W. 137th street, where she also has her studio, in which she presented an exhibition on Sunday, July 8. The exhibition included studies in bronze, plaster, clay and soap. They were "Green Apples," bronze; "The Open Roaders," plaster; "Little Beggar," clay; "Evelyn," clay; "The Outcast," plaster; "Alley Cat," clay; "Major Edward Bowes," unfinished clay bust; "Evening," plaster; "The Outcast," plaster; "The Dwarfs," plaster, and eight pieces of soap sculpture.

The finest piece of work in the exhibit was "Green Apples," a piece full of delightful humor, showing a puny boy who has eaten too many green apples, holding his stomach. This bronze has been sold to Mr. John E. Nail Jr., prominent Harlem realtor and patron of the Negro artist, for $800. "The Open Roaders," was inspired by Walt Whitman's poem of that name, and Miss Savage illustrates it, by showing Whitman leading a young boy and girl down a road to the great and beautiful things of life. It is a very fine piece of work with a spiritual touch and has been sold to an admirer of Walt Whitman, to be cast in bronze. The Capitol Theatre, one of Broadway's largest movie palaces, commissioned Miss Savage to do the bust of Major Edward Bowes, its manging director, which is to be placed in the lobby of that theatre.

MISS SAVAGE in her studio

"Alley Cat" was a small piece in clay that had feeling of humor. "Evening" and "The Fool" are pieces Miss Savage has exhibited in other exhibitions. Of the soap sculpture, carved from cakes of Ivory soap, "The Workers," and "The Cathedral" were the most interesting.

Miss Savage has many admirers in New York and the exhibition was largely attended by them. While visiting there, a glance over her guest list revealed the names of many prominent people who attended the exhibition to congratulate her. Some of them were: Joseph Rous, Mrs. Edna Lewis Thomas, Dr. R. Augustine, Mrs. Bessye Bearden, Edgar M. Grey, Lloyd Thomas, Mrs. Eunice Hunton Carter, Mrs. Anna Dingle, Caska Bonds, Embry Bonner, Richard Bruce, James L. Allen, Lewis Lejoi, L. Jean Holcomb and Mr. and Mrs. Francisco Lord.

JOURNAL
MINNEAPOLIS, MINN.
JUL 31 1928

$250 Prize Up for Negro Art Exhibit

A prize of $250 offered by an anonymous patron will be awarded the best entry at the second national exhibition of art productions of American Negroes, January 3 to 15, 1929, at International House, 500 Riverside drive, New York city.

The competition is sponsored by the Harmon Foundation in co-operation with the commission on church and race relations of the Federal Council of Churches. A similar prize was awarded last year to Sargent Johnson, a sculptor of Berkeley, Calif.

This year the exhibit is confined to persons who have entered their productions in the Award in Fine Arts of the Harmon Awards for Distinguished Achievements Among Negroes or those who previously have received one of these awards.

NEWS
DETROIT, MICH.
JUN 4 1928

'M' GRADUATE IS PLASTERER

Holder of Two Degrees Trying To Get Money To Put Up Dentist's Shingle.

CHICAGO, June 4.—Plastering for art's sake is the motto of James E. Elliott, Bachelor of Arts, Doctor of Dental Surgery and Negro member of local No. 5 of the Operative Plasterers and Cement Finishers International Association.

Elliott says his experience shows that higher education is of advantage to a plasterer, and that plastering is highly education to a professional man.

Elliott plastered his way through the University of Michigan, obtaining his sheepskin as a dental surgeon in 1925. While a student he met Eschell, now his bride of eight months. He is living here by his trowel until they save enough to enable him to hang out his shingle in Michigan, where he will change the trowel for more delicate instruments, and mortar for cement fillings.

ARTICLE WON RECOGNITION.

His versatility was disclosed when the other day he sent an article to the Plasterer, official journal of the union, published here. It made a hit with the white editor, was featured in the journal with Elliott's picture, and caused Elliott's fellow craftsmen of both races to sit up and take notice of his scholarship and literary allusions.

Elliott sees the plasterer's craft as one having ramifications in art, history, literature and the learned sciences. In his article he shows that the future apprentice should make the most of all education opportunities and supports his contentions with citations from history and Matthew Arnold.

KNOWLEDGE IS POWER.

He stresses the value to an apprentice of broad, liberal instruction in high school. "Geometry teaches one to think methodically and is the stepping stone on which the ornamental phase of the trade rests," he explains. "Chemistry portrays to the future mechanic the materials with which he must work.

"In dental school metallurgy was my fortune to study. It taught me about gypsum. Many mechanics do not know what their basic materials are made from. The new school of plastering requires a better liberal educational background, and more—a keeping abreast of the times by reading. Visiting museums is worth while."

Tracing his craft back to the Egyptians, he writes: "The plasterer's historical background shows the richest legacy of any of the basic trades." He tells of being inspired by the permanence of the cemented mortar in a Roman wall built in 54 B. C. when he saw it in France just after the war.

The Chicago local, to which Elliott belongs, has 400 Negro members.

POST-STANDARD
SYRACUSE, N. Y.

JUL 11 1928

The Negro in Fine Arts

To the Editor of The Post-Standard:

"We are striving," says Miss Mary Beattie Brady, director of the Harmon Foundation, New York, "to stimulate the Negro artist to give a free expression of his own individuality and the artistic impulses of the Negro people developed with the highest technique. Through such production in the fine arts, Negroes will achieve universal values, rather than through the imitation of the conventional art forms already produced by another race. Sargent Johnson's prize piece of sculpture in the exhibit at International House last year—the terra cotta head of a Negro boy—is a fine example of such artistic expression."

The Harmon Foundation and the Commission on the Church and Race Relations of the Federal Council of Churches, after a careful review of the experience of the past two years in seeking creative work in the fine arts from Negro men and women, believe that it is possible to get better material in larger quanity than most of that heretofore submitted for the Harmon awards and to the first Exhibit of Fine Arts.

"The Negro spirituals and musical compositions based upon them produced by Negroes have an appeal to music lovers everywhere," Miss Brady continued. "In a similar way the latent talent for creative work in the fine arts undoubtedly possessed by many Negroes needs to be stimulated to secure finished results in creative and original work of high merit. There is unlimited scope for such development. We recognize that the effort to bring about this achievement involves the dangers of inelastic standards. This, however, is not cur aim. We wish to encourage new creations from Negro men and women moved by artistic impulses and to induce such aspiring artists to study and strive for perfection in expression of what they find in themselves and in their racial experience."

The Harmon Award for Distinguished Achievement in Fine Arts among Negroes is one of seven awards consisting of a gold medal and $400 each and a bronze medal and $100 each open to Negroes of American residence. The date for presentation of candidates closes August 15.

The second national annual Exhibit of Fine Arts by Negro men and women will be held again in New York at International House, January 3-15, 1929; but those desiring to enter must file their applications on or before August 15 of this year.

Correspondence about the Awards and the Exhibit should be addressed to Dr. George E. Haynes, secretary, Commission on the Church and Race Relations, 105 East 22nd street, New York city, under whose direction these projects are being administered.

HARMON FOUNDATION AND
FEDERAL COUNCIL OF
CHURCHES.
New York City.

BANNER
NASHVILLE, TENN.

JUN 12 1928

Negro Art Exhibition Is Opened to Public at Watkins Institute

In order that the citizens of Nashville might more conveniently inspect the art exhibit shown last week at Fisk University during its commencement proceedings the Nashville Museum of Art, with the permission of the commissioner of Watkins Institute, has transferred the exhibit to the auditorium of the Watkins Institute building, where it will be exhibited this week.

All pictures have been hung on the walls in such a way that their merits can be seen. The craftwork is exhibited in glass case and constitutes an excellent demonstration of the capacity of these Negro artists and craftsmen.

Prof. J. H. Goodrich of the art department of Fisk University calls special attention to many of the pictures which have achieved considerable reputation and favorable notice at other exhibitions. The exhibit will be open on Tuesdays and Thursdays for the inspection of the colored race.

Prof. Goodrich's criticism follows;

"The exhibition of Negro art is the largest exhibition of its kind, both ancient and modern, ever before shown in the South. Fisk University has collected and sponsored this undertaking of a really representative exhibition of the Negro in art that it might stimulate to greater creative expression the growing interest in art among its students, who have shown remarkable aptitude for design and the commercial uses of art.

"Among the paintings in the student exhibit (on the north wall, which is separate from the main exhibit of visiting artists) are the subjects, 'Swing Low, Sweet Chariot,' 'Couldn't Hear Nobody Pray' and 'Lord, What a Morning' are attractive to all who see them.

WINS HARMON AWARD.

"Of the paintings in the main exhibit by Laura Wheeler Waring, No. 1 is of a dear old lady. This picture won the $400 award by the Harmon Foundation. There are three other pictures by this artist in the exhibit, Nos. 6, 12 and 25. This young woman won the Cresson traveling scholarship to Paris while studying at the Pennsylvania Academy of Fine Arts.

"The painting, 'Lead Thou Me On,' No. 38, by William Edouard Scott, is one that appeals to many. This little family have all their goods loaded on the oxcart and are leaving their cabin home to find a home where they may, but before they start out the father pauses at the head of the oxen to pray, 'Lead Thou me on.' This young painter studied in Indianapolis and Chicago Art Institutes. He also painted Nos. 34 and 37.

"The 'Quadroon Madonna,' a picture in this exhibit which attracts so much attention, was painted by Charles C. Dawson. People ask more questions about this picture than any other one in the collection. Charles C. Dawson studied in the Art Students' League, New York, and is working as a commercial artist in Chicago.

"The paintings by Aaron Douglas in this exhibit are perhaps the most original in self-expression. He is a New York commercial artist and art critic. The portrait of his wife and the seven illustrations to a book of poems called 'God's Trombones' show decided post impressionistic tendencies.

"Albert Smith sends four etchings. He is a student in the National Academy of Design schools, New York.

"Richard Farrow, who is president of the Chicago Art League, shows three paintings, Nos. 32, 35 and 36. In 1923 one of his water color paintings was chosen for the international exhibition of water color paintings. He studied in the Art Institute.

PAINTS BARRYMORE.

"Richard Reid, who paints John Barrymore, also Nos. 4, 5, 8 and 9, is a portrait painter favorably spoken of.

"W. J. Russell, a New York artist, is represented by seven pictures, both still life and landscape.

"Richard Borthe is a sculptor in Chicago. He has drawn a charcoal portrait of a young friend, a poet.

"M. Gray-Johnson is a student of the New York Academy of Design who has won nine prizes this year. His painting called 'Deep River' is worth noticing.

"The 'Road to Rehabilitation' and the 'Little Jazz Band,' painted by A. J. Motley, Jr., are two pictures which have attracted attention of artists in New York. They are decidedly new school, and possess merit of composition and plastic painting which attract the attention of all painters.

"Some of these painters have shown an originality of style and a daring of execution which is remarkable. Much praise is due the new president at Fisk University for bringing such an art exhibition to Nashville during commencement week. It is open to the public until Friday at Watkins Institute."

PAINTS PORTRAIT OF MODERN MARTYR

Defender 7-28-28 Chicago Ill.

Photo by DeBourg.

Mrs. Gladys W. Armstrong, formerly of Chicago and a former schoolteacher of Gary, Ind., who is studying in New York city, paints portrait of Hon. Joseph C. Manning, author, orator, statesman and liberal, who was ostracized by the entire South during his term in congress as a representative from Alabama for his fearless stand against racial intolerance, mob violence, disfranchisement and bigotry. The man who sacrificed [illegible] friends for humanity, although suffering from cancer in New [illegible] what is considered his last appeal for human justice, [illegible] pamphlet, in which he bitterly attacks the South. The [illegible] and distributed by the author at 184 W. 135th St., New [illegible] has not met with success in its sale. This is regrettable con- [illegible] what the author has done in his battles for justice.

Art - 1928

CHICAGO, ILL.
Post
MAR 6 1928

COLORED ARTISTS EXHIBIT

WITH the news that William E. Scott, the painter, has been honored by the $500 award given for creative work, under the auspices of the Harmon foundation of New York, it is only fair to remind the public that Mr. Scott is one of the outstanding members of the Chicago Art league, which announces its fourth annual exhibition to open next Sunday, March 11, at the Y. M. C. A. at 38th street and Wabash avenue. The Harmon foundation is a commission on church and race relations of the Federal Council of Churches. Its awards are given for the purpose of affording stimulus to creative work and to honor with recognition artistic and intellectual achievement of national significance.

The officers and leading exhibitors of the Chicago Art league have made names for themselves in educational lines, museum work and in the applied arts. Mr. Scott loans canvases of a high order. William Farrow is an etcher and instructor in art. He exhibits widely and is known as a lecturer. Capt. Dawson and Arthur Diggs, who were instrumental in organizing the display of paintings and sculpture by Negro artists at the Art institute, are moving spirits in the promotion of the values of the Art league among the residents of that city within a city near the Y. M. C. A. on the south side.

Prizes established by Eames MacVeagh and Charles S. Peterson, directors of the Municipal Art league, and others will be awarded by the Chicago Art league committee next week.

PRIZES FOR 2ND ART EXHIBIT OF AMERICAN NEGRO

Harmon Foundation Receiving Entries For Exposition To Be Held January

Journal Guide

Norfolk Va

New York City.—A prize of $250 offered by an anonymous patron, will be awarded the best entry in the second nation-wide exhibition of the art productions of American Negroes to be held at International House 500 Riverside Drive, New York, January 3 to 15. The exhibition is sponsored by the Harmon Foundation in cooperation with the Commission on the Church and Race Relations of the Federal Council of Churches. The prize will be conferred upon the artist who in the opinion of the jury has entered the finest single work of art. A similar prize provided by the same donor was granted last year to Sargent Johnson, a sculptor of Berkley, California.

The work of Negroes from all parts of the country is to be shown at the exhibition, according to a statement made by the Harmon Foundation today.

"The exhibit is confined this year to persons who have entered their productions in the Award in Fine Arts of the Harmon Awards for Distinguished Achievement Among Negroes or those who have previously received one of these awards," said Mary Beattie Brady, the Director. "We are giving opportunity for extensive presentation by changing the date for final entry until after the vacation period. All opplications and nominations of candidates must be in the hands of Dr. George E. Haynes, Secretary of the Commission, 105 22nd Street, New York, N. Y., by September 10, 1928.

"The entire group of the awards, which cover seven fields of creative work, was conceived by the late William E. Harmon through his interest in the economic development of the American Negro. A gold medal with an honorarium of $400 and a bronze medal with $100 will be given in each of the fields of literature Music, fine arts, business including industry, science, invention, education and religious service. This is the third year of the series of awards. Provision for their continuance was made by Mr. Harmon prior to his death, according to the plan which had been worked out."

STAR
INDIANAPOLIS, IND
JUL 30 1928

TWO INDIANAPOLIS NEGROES TO ENTE NEW YORK CONT

John Hardrick and Hale W well-known Negro artists of apolis, will enter paintings in tion for the awards to be given the second annual exhibition sponsored by the Harmon Foundation of New York in co-operation with the commission on church and race relations of the Federal Council of Churches. The exhibition will be held Jan. 3 to 15, 1929, at the International House, 500 Riverside drive, New York city.

Both Mr. Hardrick and Mr. Woodruff have won second Harmon awards, the former receiving the award last year while the latter won in 1926. This is the third year that the Harmon awards have been offered for achievements in art, literature, science and religious endeavor but it will be only the second year that work submitted in the fine art department afterward is displayed in a public exhibition. As heretofore the competition is to be nation-wide and the projects are administered by Dr. George E. Haynes, secretary of the commission on church and race relations, who is to be addressed at 105 East Twenty-second street, New York. All applications and nominations of candidates must be in Dr. Haynes's hands by Sept. 28, and the submitted work must be sent not later than the early part of November.

Seven awards for distinguished achievement are given, those in the fine arts including a gold medal with $400 and a bronze medal with $100. A special prize of $250, offered anonymously, will be given to the best entry for the second time. Last year this prize went to a Negro sculptor, Sargent Johnson of Berkeley, Cal.

Mr. Woodruff went to Paris for further study, following his winning of the Harmon award. He contributes an illustrated art article once a month to The Indianapolis Star. Mr. Hardrick is now completing a portrait of a prominent Indianapolis musician, a canvas that will probably be entered in the contest. The life size portrait of Matthias Nolcox, principal of the Crispus Attucks high school, that was presented to the school by this year's graduating class at commencement time, was painted by Mr. Hardrick.

POST
WASHINGTON, D. C
JUL 8 1928

Art in Colored Schools.

The work in the department of fine arts in the colored schools of the city will be presented later on this month at the Armstrong High School, when the National Convention of Colored Women meets from July 20 to August 3. The exhibition now is in place, and the work which has been directed by Rosa L. Nixson is unexpectedly good. There is shown considerable talent among the pubpils which has been directed toward the best way of expression.

The art in the elementary grades is a departure from the formal drawing and shows creative and imaginative expressions in free brush work, painting and clay. The policy is not to stress realistic work too much, but to give exercises that develop powers of appreciation through attempting to obtain form, color, harmony, rhythm and good spacing rather than a series of finished drawings and paintings. The grade work shows the link between the normal training course and the practices developed in the grades. The fine and industrial arts training in the normal thus has the proper outlet in the grades.

Appreciation of fine art quality is the objective in the paper and book making industries, in the pottery, in block printing, in tile and modeling industries, in textile designing and painting industries. The junior and senior high school art work shows the continuance of development of power in creative expression. The realistic is stressed only as it develops power in composition form, the handling of medium and appreciation of various techniques

Art appreciation as an elective course was an experiment in the Armstrong High School this year. The course dealt with the appreciation and history of homes and furnishings. Exercises illustrating the growth and development of homes, buildings and furnishings and a comparison between earlier types and modes and the present-day types and modes gave much opportunity for drawing, designing, color and harmony.

The primary grade and the kindergarten exhibits showed very interesting work. The special classes for wayward children have a variety of work, including rugs, woodwork, clay, flower making, dresses and millinery. The Shaw Junior High School has an exhibit of woodwork, sheet metal and printing. There is an exhibit of toys from the department of manual training which shows creative work, as the children have made their own designs.

There are 2,500 children in the two high schools. They are given an opportunity of having a training in certain courses of industrial art which fits them to make a living for themselves as well as making them appreciate the better things of life. In all the exhibition, which covers the entire floor of the large building, is shown unusually excellent work and thoroughly up-to-date training methods. The director, Rosa Nixon, is a graduate of the art department of Columbia University and uses the Arthur Dow method of teaching in art, which has really changed the methods of teaching art throughout the more advanced schools in the country.

PLAIN DEALER
CLEVELAND, O.
JUN 24 1928

Gilpin Players Endow Art Scholarship Fund

Gilpin Players of Cleveland will establish a fund for an annual scholarship for Negro students at the Cleveland School of Art with the money secured last week through their presentation of "In Abraham's Bosom" at the Little Theater, announces R. W. Jelliffe, director of the group. It will be known as the Gilpin Players' scholarship.

* * *

Adele Klaer, who enacted the role of Sharon Falconer in "Elmer Gantry" recently at the Alhambra, has returned to her summer home at Silvermine, Conn., to paint two commissioned portraits before she joins the Chicago company of "Elmer Gantry." The play is scheduled to open in the Windy City in the fall.

NEGRO ARTISTS ARE DEVELOPING TRUE RACIAL ART

By WORTH TUTTLE.

Times 9-28
New York
N.Y.

BACK in 1921 the first exhibit of the work of American negro artists was held at the 135th Street branch of the Public Library. Last January their first annual show was held under the auspices of the Harmon Foundation and the Committee on Church and Race Relations at International House. In the early Spring of this year Archibald J. Motley, a man of 38 who worked as a laborer until his recognition as a painter came, held the first negro one-man show of any importance in New York. The career of this remarkable painter was sketched in an article appearing in The Times Magazine for March 25. In his first exhibit was all that one missed in the two general ones—the first displaying the work, some good, some very bad, of thirty-eight negro artists; the second, of a somewhat higher and more even level, the work of eighty-seven.

After the first show I wrote in the now deceased Freeman: "As individuals they [the contributors] have not yet become sufficiently introspective or sufficiently brave to reap in art the harvest which their race has sown in suffering. * * * Yet in the field of painting and sculpture the American negro has a freedom for self-expression that has been denied him in literature. For such expression three sources of inspiration and material are open to him. There is the history of the race, there are the contemporary types of Afro-Americans, and there is also, as Benjamin Brawley points out in "The Negro in Literature and Art," the racial temperament."

All of this Mr. Motley has both realized and executed, going back for his material to the jungle and to the plantation, to the negro belts of modern cities, and weaving into all that rich racial fabric an emotion which no white man can experience, knowing within himself what modern psychologists have stated about the inferiority complex: " * * * the dark tinge of my skin is the thing that has been my making. For * * * I have had to work 100 per cent harder to realize my ambition."

⁂

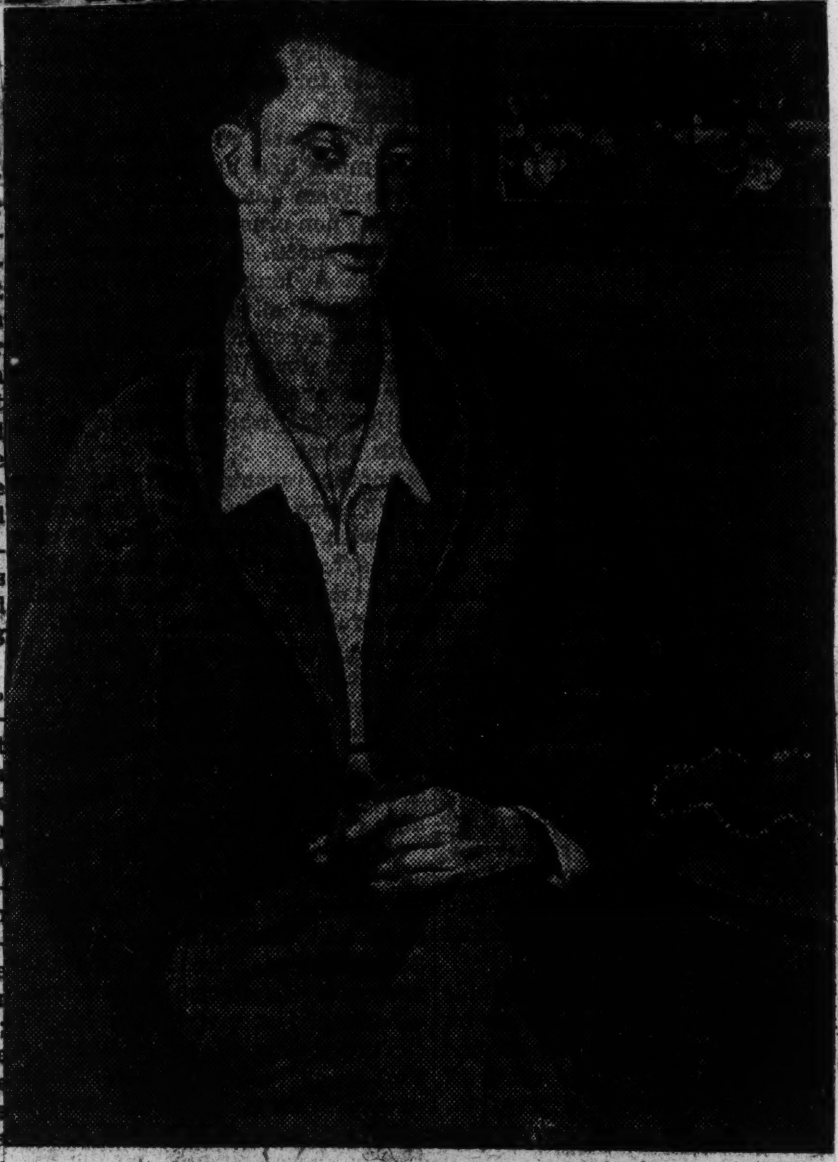
WHILE in the two general exhibits there was no one to equal Mr. Motley in imagination and in emotion, it was gratifyingly clear that in the seven years elapsing between the two events some progress had been made in a utilization of the material found in contempory Afro-American types and in an improved technique. In the first show, for instance, Tanner's "Washing the Disciples' Feet" and Meta Warick Fuller's symbolic figure of a young girl, called, I believe, "Africa's Awakening," were needed to hold the thing together—though they were well aided by the work of Laura Wheeler Waring and William H. Scott and even by those photographic studies of Southern negro types so skillfully done by Professor Battey of Tuskeegee Institute.

The exhibit at International House, with all its shortcomings, did stand on the feet of the coming young painters and sculptors in the race; in the Brittany seascapes of Palmer C. Hayden, a youth rescued from a Village attic last year by the first Harmon Award and now at work in Europe; in the matured ability of Laura Wheeler Waring, a young teacher of normal school art recently returned from three-years' work at the Julien Academy; in the sculpture of Sargent Johnson, a picture framer of Berkeley, Cal., and in the composition work of Marvin Gray Johnson, a student who has established a prize-winning record at the National Academy of Design. There were, too, Aaron Douglas's illustrations for "God's Trombones," mural studies for public buildings in Chicago and Milwaukee by William H. Scott, others by Hale Woodruff, and one powerful bit of sculpture, the head of a negro, by Augusta Savage, a young woman from Florida who, surrounded by a dependent family, is working toward recognition in a room on 137th Street.

Miss Savage, finding that all of her work, in its first form, tends to be too negroid, is fighting down this very racial expression in which Mr. Motley has so effectively immersed himself. For this reason it will be particularly interesting to watch her work—if circumstances are not too much against her. Her "Green Apples," a study in bronze of a small colored boy with colic, has just been catalogued by Gorham. But she is at work now on very Anglo-Saxon illustrations for a life of Whitman.

⁂

IN that initial exhibit the few landscapes shown were suggestive in that there were scenes of North Carolina pine woods done by a North Carolina negro. But they were crude compared to "A Home in Bretagne" and "St. Servan," by Palmer Hayden, in this second show. To judge from the work of his that has been shown, his bent toward the objective will not permit him to develop as a "racial artist." Mrs. Waring, on the other hand, with a matured technique in portraiture and with a beautiful unconsciousness in her personality of anything so limiting as race, makes an intellectual gesture toward a racial consciousness, even a racial pride, in her portraits. They run the gamut of color tones, from the dark brown of her "Anna Washington Derry," the vigorous but sentimental study of a middle-aged woman that won the first prize of $450, to the quite Nordic skin of "A Portrait of a Child." Her "Young Girl," a head done in rich mulatto tones, was by far the best painting in the room in design and descriptive effect. In sculpture the two most arresting items were the black porcelain, "Sammy," and "Bust of a Child," by Sargent Johnson. These two, together with his work in relief—"Elizabeth Gee" and "The Parade"—made up a charming group.



Portrait by Archibald J. Motley Jr.

In the Chester Dale Collection.

Who but a young Southern negro, painting in the North, would remember and execute, with a feeling that a white artist could easily miss, a baptismal scene in a river: dark faces above varicolored garments, a grouping in ceremonial order? That much, at least, was in the only traditional American negro description shown at International House. Inadequately done as it was, it made one wish for others of its kind—for a tobacco barn at the drying season; for Negro Day at a Southern State Fair; for what I later found at the students' exhibit at the library; a burial under pine trees; for such a cross-section of Southern life as is so truthfully portrayed in "Porgy." These are the hinterlands of inspiration to which the "race man" alone can penetrate, far away from such show places of negro life as Harlem, to which the inquiring white artist can go.

⁂

AND who but the American negro artist will experience a direct quickening of the imagination in that recently discovered theatre of the pre-dynastic empires of Africa from which, it is hinted, Egyptian culture might have sprung? "African art," says the Theatre Arts Magazine, "presents to the negro in the New World a challenge to recapture this heritage of creative originality and to carry it to distinctive new achievement in the plastic arts." The very fact of its recent discovery and the widespread interest it has aroused in this country and in Europe, influencing such contemporary moderns as Matisse and Picasso, is an urge in itself, capable of producing a deep excitement and response in the American negro whose knowledge of his past has hitherto gone back from a plantation cabin to a jungle hut. In order to foster this interest in the racial past the entire third floor of the 135th Street Library has been set aside as a permanent museum of "historical records and literature by and about the negro and to African and American negro art." Primitive African art—masks, fetishes, musical instruments, jewelry, decorated arms and pottery—which formed the Blondiau-Theatre Arts collection, is on view there.

While one does not want to limit the negro artist to the confines of race, one does wish to see him overcome his sensitiveness about revealing this inner life of his people. Writing in The Nation some time ago, Langston Hughes, the negro poet, said: "I am ashamed for the colored artist who runs from the painting of negro faces to the painting of sunsets after the manner of the academicians because he fears the strange unwhiteness of his own features. * * * The duty of the younger negro artist, if he accepts any duties at all from outsiders, is to change through the force of his art that old whispering, 'I want to be white,' hidden in the aspirations of his people to 'Why should I want to be white? I am a negro—and beautiful.' "

⁂

THAT attitude, even as a conscious pose, seems to me desirable, not only for the fresh material it provides, but also for the emotional release it has given such an artist as Mr. Motley. Certainly one cannot see his work and agree with George S. Schuyler Jr. that there is no racial art; that an alien absorbed by any nationality displays the characteristics of that nationality and not those of his race when he points only to individuals—Claude McKay as English, Pushkin as Russian, Antar as Arabian, Dumas as French, in proof of his statement—seemingly forgetting that one individual isolated in a country in which he grows up as a native is quite different from millions of them growing up in a nation in which they are oppressed.

Not one of the long list cited by Mr. Schuyler in his article of a few years ago had felt the sting of racial discrimination as a negro artist in America has almost surely felt it at one time or another. And it is just this plowing his way through and above oppression that will make the work of the young negro artist exciting in painting and in sculpture, as it has already made it in the poetry of Weldon Johnson and Countée Cullen, in the prose of Jean Toomer and Eric Walrond.

And bearing in mind the difficulty of skilled expression in the plastic arts as compared with that same expression in literature, one need not be disappointed in watching the development of the "new negro" in the second annual exhibit which will be held at International House from Jan. 3 to 15, and in the continuous exhibits, by one man or by a selected group, that are always open at the 135th Street Library.

Art - 1928

DOORS OPEN FOR NEGRO ARTISTS

LOSANGELES, Cal., Dec. 20—With a need for no les than 500 musicians, singers, actors, speakers, elocutionist soft shoe, ballet and tap dancers the Colored Artists' Association, now located in Los Angeles, has opened the door to local Negro artists that they may find a field for their activities and a reward for their long preparation and years of watchful waiting.

Dr. Hamilton Douglas is the founder of this movement, with Mme. Lillian Nordica, J. Pierpont Morgan and Hon. George Meiklejohn as associates. The late President Theodore Roosevelt originated the International Artissts Production for the fostering of Art of all nations.

With the demand for Negro talent growing daily, Dr. Douglas instituted the Colored Artists' Association as a branch and selected Mr. W. J. Powell, 1431 West 35th street, for 3 years instructor of the famous Berean Choir of Chicago, as its representative head. Mr. Powell, with a large experience in musical centers of America and Europe, is well suited to select the talent needed for movie-tone work. The Association is wide and comprehensive embracing painting, sculpture and all the fine arts, but the present need is of those sound.

connected with the production of

Later a large academy is to be built near Elinore, Cal., the first of a number of others throughout the country.

Negro Star
12-21-28
Wichita
Kansas

NEW YORK WORLD
DEC 30 1928

Foundation Will Show Negro Progress in Art

An exhibition of creative work in the fine arts by Negroes will be held in this city under the direction of the Harmon Foundation. This will be the second affair of the kind, following a successful beginning last year, which the Harmon Foundation promoted. Entries have been invited from all parts of the country. A gold medal and $500 will be the first prize for excellence. There will also be two bronze medals and two $100 prizes for individual work of exceptional merit, and a prize of $250 for the finest single piece of work shown. Karl Illava, sculptor; Charles C. Curran, painter; Edward Tilton, architect, and Frank Alva Parson, teacher, will compose the jury of award. After a fortnight here in January the exhibition will be taken to other cities.

Art - 1928

NEW YORK WORLD

JAN 15 1928

International House Gives Modern Negro Artist A Stage Upon Which to Display His Craft

Effort to Revive Primitive African Art Deemed Useless, but Cultivation of Newer Expression Is Desired

By Ivy Achoy

THE young Negro is seeking a place in the fine arts.

The exhibition of creative works by Negro artists now on view at International House is an attempt to regain for the African race its old position of culture in the arts. It may be that in time these modern artists will evolve a new kind of Negro art—an art which will be an expression of their present status of living. But a rebirth of that are which flourished in Africa centuries ago and which has such a tremendous influence on modern art is both impossible and absurd.

The beating of tomtoms; the rhythm of weird sounds; the swarthy bodies of Negroes covered with brilliant and grotesque designs; the sacred rituals culminating in a climax of ecstatic frenzy; the fetish and the mask—symbols of African religion—such was the material that went into the making of primitive Negro art.

Art Bound Up With Religion

Then came the strange white man, bringing with him a white civilization and a white God. Slowly but surely the black man of the jungle was to succumb to these bewildering forces. His old religious beliefs—the gods of his fathers—the spirits of the mighty forests, and of the elements—these were all to crumble before the zeal of the missionary. The fetish and the mask were to become but memories and, with the passing of these customs, was to die also the art of an imaginative and emotional people.

The art of the primitive Negro was bound up with his religion and his life. Those little idols, properly known as statuette-fetishes, and held in pious abhorrence by the missionaries, represented the most glorious achievement in primitive Negro sculpture.

The fetish was not a God. The Africans worshipped both good and evil spirits and the fetish was an instrument either to win the favor of the well disposed spirits or to appease the wrath of the evil ones.

Fetishes were generally made of wood and on them the Negro artist lavished his utmost skill. The geometrical idea which is characteristic of all Negro sculpture was also carried out in the decorations. The statuettes were painted white, or some brilliant, unnatural color, and the eyes were represented by bright glass beads which helped to carry out the gruesomeness of effect

The next important works of art were the masks. The mask was an indispensable part of the fetish maker's wardrobe. Arrayed in his full canonicals, this gentleman would advance in frightful pomp and splendor before a waiting and expectant crowd. Gradually his body would begin swaying to the accompaniment of weird tunes, and as his dancing progressed his audience would be hypnotized into a state of uncontrollable frenzy till finally they would all join him in a wild hysteria of song and dance.

Abstract Design Was Aimed At

The geometrical designs used in the decorations of the fetishes were also applied to the masks. What they aimed at was not so much a naturalistic resemblance as an expression of abstract design. To study Negro sculpture in the hope of deriving any emotional joy out of it is apt to be disappointing. In order to appreciate and understand it fully Negro art must be approached from a standpoint of pure design.

Examples of the best Negro art can hardly be found to-day. For one thing, the missionaries, in their religious fervor, were careful to destroy as many of them as possible. Much of what now passes as primitive Negro art is in reality fair imitations by semi or wholly civilized natives.

Nor can the present Negro art movement bring about the renaissance of an art which was the direct expression of the life of a people unspoilt by civilization.

From the close of that period when African art had reached its highest development up to the present day, very little has been achieved by Negroes in the fine arts that is really important Their present showing, while meritorious enough for any race, has not reached the stage where it can claim a place in art along with that of other races.

Denied Entree To Exhibitions

"But modern Negro art is only in its infancy," explained Dr. George E. Haynes, Secretary of the Federated Council of Churches of Christ in America. who is one of the sponsors of the movement. "Primitive African art cannot find expression in the art of our people today because our lives are economically and emotionally different from that of our ancestors. All the present exhibitors are young artists—young in years, and young because it is only now that they are having an opportunity to express their latent art.

"This latent art could not find an outlet sooner because there had been no hope of winning an audience." Dr. Haynes added that, in spite of what has been said about the absence of racial barriers in art, Negro artists have over and over been denied entree to public exhibitions simply because they were what they were.

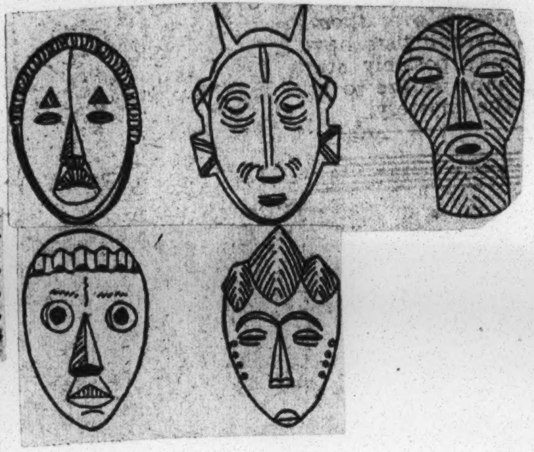
"One of the purposes of this exhibition is to gain economic recognition for Negro art," he continued. "But most of the artists who did portraits, you will notice, have chosen colored subjects. Now while this has its advantages from the Negro standpoint, it also has this disadvantage: What white public, do you suppose, wants to have on their walls paintings of colored people by colored people?"

The Society of Independent Artists has now extended an invitation to any of the present Negro artists who care to exhibit with it, and doubtless they will find that they now have access to many other art circles which they thought closed to them on account of their color.

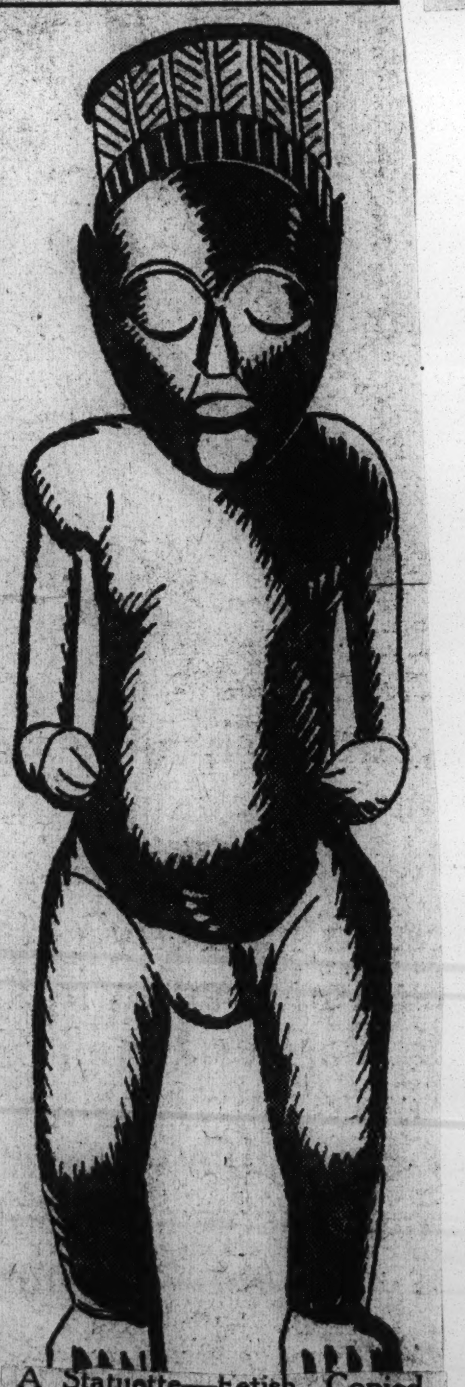
But after all is said the fact remains that if the modern Negro artist is to hold any permanent place in the fine arts—and there is no reason why he shouldn't—he will have to create an art which will be an honest expression of his own individuality rather than mediocre imitation of the art of another race.

For, as Dr. Haynes said, there is danger among these young artists, in their desire to win public recognition, to become imitative of what is considered "standardized art."

In the present exhibit there are a few artists who show signs of always being themselves. There is Aaron Douglas, with his black and white illustrations for "God's Trombones;" Palmer Hayden, who is now studying in Paris as the result of the gift of $3,000 by a wealthy New York woman, and Sargent Johnson, from California, whose head of a little Negro boy, "Sammy," is one of the finest things in the whole exhibit.

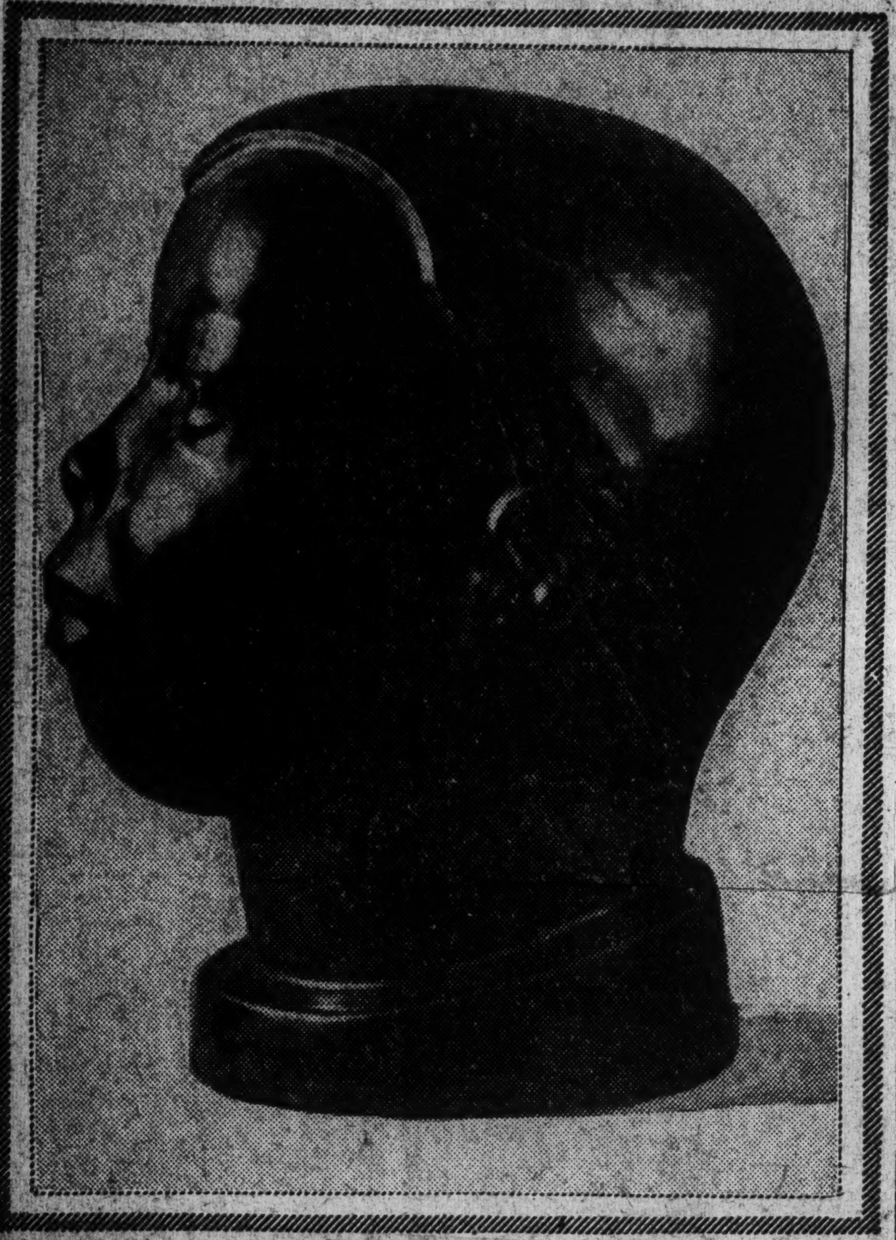


AN IDOL



A Statuette—Fetish, Copied By Ivy Achoy

"SAMMY"



Black Porcelain Head by Sargent Johnson for which he has just been awarded a $250 prize by the Harmon Foundation.

ART EXHIBIT BY NEGRO ARTISTS IS BIG SUCCESS

Oils, Etchings, Sculptures Included Among 87 Works On Show

For the first time in New York City, Negro artists have been given an opportunity to display creative work in painting, drawing and sculpture in an art exhibit to the general public, the occasion being the first national exhibit of works by American Negro artists held at the International House, 500 Riverside Drive, under auspices of the mon Foundation and the Commis- Harmon Foundation and the Commission on Church and Race Relations of the Federal Council of Churches of which Dr. George E. Haynes is secretary.

Age
1-21-28
New York,
N.Y.

The exhibition, which opened January 6 and closed on the 17th, was in connection with the annual awards by the Harmon Foundation for notable Negro achievement, and included in the exhibit were paintings by Palmer C. Hayden of New York and Hale Woodruff of Indianapolis, first and second Harmon award winners of last year, both of whom are now in Paris studying, funds for that purpose having been given by persons who became interested in their work last year.

87 Works On Exhibit

Eighty-seven different works are on exhibition, coming from artists in all parts of the country, and incuding oil paintings, etchings, drawings, sculpture and various kinds of handwork. Apart from the regular classifications, a special prize of $250, offered by Otto H. Kahn, distinguished art patron of New York, for the best art work in the exhibit, was awarded to a picture framer, Sargent Johnson, of 2777 Park street, Berekley, Cal. This award was announced Monday by a committee of judges composed of Edwin H. Blashfield, president and Chas. C. Curran, secretary, National Academy of Design; Wayman Adams, portrait painter, and Arthur Lee and Karl Illava, sculptors.

The prize winning exhibit was a beautifully modeled head of a boy, "Sammy," done in terra cotta. Honorable mention was given to Albert A. Smith of New York, just returned from studying in France"; O. Richard Reid of New York for his oil portrait of Charles S. Johnson, and M. Grey Johnson of New York for his oil portrait of Wilson Lamb. Honorable mention was made "only to those to whom we would gladly have given money prizes," says the judges' decision, "had such prizes been available."

— Sargent Johnson —

The prize-winning head, "Sammy," was purchased for $250 by Mrs. Lillian A. Alexander, wife of Dr. Ernest R. Alexander of New York City. Dr. George C. Booth has bought Richard Lindsay's "Bridge and Boat."

The exhibition closed last night.

Sculptor Wins $250 Prize in Exhibit

California Picture Framer Voted Unanimous Decision by Judges

A sculpture in terra cotta of the head of a Negro boy called "Sammy" was unanimously voted by the judges the prize of $250 in the first nation-wide exhibition of the fine arts productions of Negrces. The exhibit is being held under the sponsorship of the Harmon Foundation in co-operation with the Commission on the Church and Race Relations of the Federal Council of Churches at International House, 500 Riverside Drive.

[illegible]
1-18-28
New York

The artist to receive the prize, which is being given by a well-known patron of the arts, is Sargent Johnson, a picture framer of 2777 Park street, Berkeley, Calif.

The judges were: Edwin H. Blashfield, mural painter and president of the National Academy of Design; Charles C. Curran, mural painter, secretary of the National Academy of Design; Wayman Adams, portrait painter; Arthur Lee, sculptor, and Karl Illava, sculptor.

Honorable mentions were given to Albert A. Smith of New York for his drawing, "Place de la Monnaie, Pau,

---

Negro Artists Art Exhibit Big Success

(Continued From First Page)

Paris, for a drawing "Place de la Monnaie, Pau, France"; O. Richard Reid of New York for his portrait of Chas. S. Johnson; and M. Gray Johnson of New York for his portrait of Wilson Lamb.

Age

These awards were made without regard to awards made in the Harmon Foundation awards in fine arts, which were for distingushed achievement and not competitive, as was the exhibit prize. Many of the exhibits were from artists who did not enter for the Harmon awards.

NEWS
DETROIT, MICH.

JAN 15 1928

Y. W. C. A. NOTES

THE eleventh semi-annual honor court for Girl Reserve Clubs of the Detroit Y. W. C. A. will be held at the Women's City Club Saturday afternoon, from 2 to 4 o'clock.

MISS LIVELY.

A special feature of the honor court will be the pageant, "A Girl Reserve Treasure Chest," interpreting the standards of health, knowledge, service and spirit, to be presented by the Girl Reserve Clubs of the Balch Elementary School, the Foch Intermediate School, the Metropolitan Methodist Church and the Roosevelt Elementary School.

Miss Jean Lively of the Hutchins School, president of the Intermediate School Girl Reserve Inter-Club Council of the Y. W. C. A., and Miss Marion Ward, president of the high school group, will preside at the Girl Reserve Honor Court.

Armband insignia, pendants and rings will be awarded to members of the various clubs in recognition of their growth in the ideals of the reserves.

MISS WARD.

All advisors, mothers and friends are invited to the Honor Court. General arrangements are in charge of the Girl Reserve Department Staff of the Y. W. C. A., which includes Miss Faye P. Frazier, Miss Ella McIntosh, Miss Sue Stille, Miss Grace Weyker and Miss Marion Lovett.

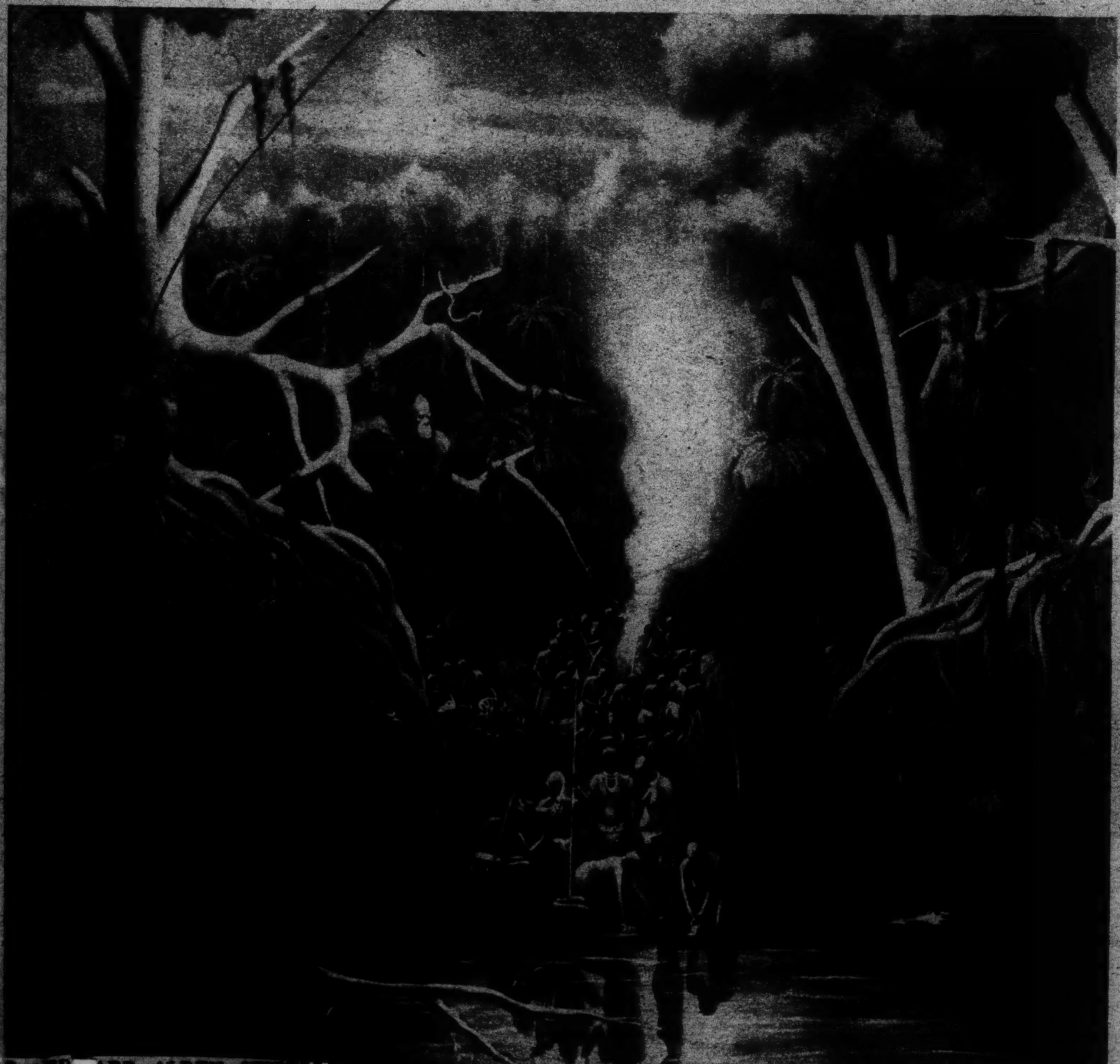
The Exhibit of Negro Arts and Crafts will open Tuesday evening, under the auspices of the Inter-racial Committee, at the Woman's Center, 2431 East Grand boulevard.

Art-1928

I

A NEGRO ARTIST PLUMBS THE NEGRO SOUL

Motley's Vivid Paintings Are Weirdly Influenced By Racial Tradition



In "Waganda Charm-Makers," Which Depicts Voodoo Dance Rites in the African Jungle, Archibald J. Motley Jr. Gives a Startling Contrast to His Picture of the Racial Dance Rhythms of Today Shown Below.

W

By E[illegible]ARD ALDEN JEWELL

STRANGE paintings, the work of a young American negro artist, Archibald J. Motley Jr., were shown recently in New York and they have set the art-critical world to wondering and talking. Vivid pictures they are and weirdly unique their subjects. Here are steaming jungles that drip and sigh and ooze, dank in the impenetrable gloom of palm and woven tropical verdure, or ablaze with light where the sun breaks fiercely in. Here are moons that rise, yellow and round, quizzical and portentous, aureoled with a pallor or sorcery; crescent moons with secrets cryptically packed in the shining simitar, and moons that wane and die with a shudder of spent prophecy.

There are mummified heads of enemies rudely cased in clay, embellished with gaudy colors. There are devil-devils watching in the solemn night or poised to swoop on hapless human prey. There are thunders and lightnings with revelation imprisoned in their heart of death. There are charms, simple or unsearchable, to lure a smile or to ravage with the hate of vampires.

3-25-28

Glistening dusky bodies, stamping or gliding, shouting or silent, are silhouetted against hot, ritual fires.

Myriad age-old ancestral memories drift up from Africa and glowing islands of the sea to color more recent ghostly memories of plantation days when black was black and slaves were slaves; and these memories sift, finally, through negro life in Northern cities of the present, leaving everywhere their imprint and merging with a rich blur of tribal echoes. Such are the themes and the material that enter into this artist's work.

Mr. Motley appears to be forging a substantial link in the chain of negro culture in this country. The exhibition alluded to was significant both because of the quality of the paintings themselves and because it represented, so one understands, the first one-man show by a negro artist to be held in New York. This painter, fighting against perhaps more than the usual odds in his determination to liberate the creative urge within him, has already contributed eloquently to the artistic accomplishments of his race, and—since he is now only 37 years old—his future may be felt to hold promise of still richer achievement.

In his paintings of the Voodoo mysteries, the interpretations of modern American negroes at play, in the weird allegorical canvases and in the portraits, Motley directly or by subtle indirection lays bare a generous cross-section of what psychologists call the subconscious —his own and that of his race. The ancient traits and impulses and superstitions of his ancestors in Africa, Haiti, or wherever they found their habitation, trace here a milestone on the unending march; but the phantasmagoria is fascinatingly spiced with modern molds into which so much of the old race-life has been poured. The same fundamental rhythms are found, whether the setting be a jungle presided over by witchcraft or a cabaret rocking to the syncopation of jazz.

⁂

DANCING," Havelock Ellis has observed, "is the primitive expression alike of religion and of love; of religion from the earliest human times we know of, and of love from a period long anterior to the coming of man. The art of dancing, moreover, is intimately entwined with all human tradition of war, of labor, of pleasure, of education, while some of the wisest philosophers and the most ancient civilizations have regarded the dance as the pattern in accordance with which the moral life of men must be woven. To realize, therefore, what dancing means for mankind—the poignancy and the many-sidedness of its appeal—we must survey the whole sweep of human life, both at its highest and at its deepest moments."

It will hardly be necessary to say that young Mr. Motley has not surveyed "the whole sweep of human life." He has taken only a segment of it, phases of which he has knowledge and whose expression flows in his veins; but in this restricted sphere he has caught the spirit of life at moments both high and deep; and it is doubtless the underlying seriousness in his work that forces the spectator to pause and try to understand what he has done, what it is his steady aim to accomplish.

From a tender age, Motley says, he felt himself attracted to art. Almost from the first, likewise, he was absorbed in contemplation of the contrast—often so suggestive and so luminous—between ancient expressions of his race and expressions such as manifest themselves today. The river of emotional and intellectual reaction to life he sees as a "deep river," flowing out of the mists of the past, through the present and off into the vanishings and veiled potentialities of the future.

Born in New Orleans in 1891, with a background of slavery still fresh enough to leave its impression upon his mind, Motley was taken, two years later, to St. Louis. Thus his childhood was not spent in the South, where racial fires may be said to burn most powerfully. To have lived there long enough to absorb into his being the vivid atmosphere of post-slavery plantation life might have proved of inestimable value. On the other hand, as so much of his work now shows, Motley possessed a genius for picking up scattered threads; for visioning and reporting upon the varied existence of black people plunged in the great American crucible of change. It was perhaps as well for the subsequent versatility of his canvas that stakes were pulled up when he was still very young.

⁂

THE family did not remain long in St. Louis. Thence a move was made to Buffalo, and the final stopping place was Chicago, where Motley has lived for about thirty-four years. In Chicago there was plenty to see. For the inquiring mind of a boy there was plenty to ponder over. On leaving the high school Motley took up art work seriously. Dr. Gunsaulas, President of the Armour Institute in Chicago, urged him to become an architect and offered a course gratis. But Motley knew that he wanted to be instead a painter, and he stuck to his ambition. Dr. Gunsaulas, who believed in the boy, offered to pay for his first term at the Art Institute. Again Motley's independence asserted itself. He preferred to make his own way, and secured a "tuition job" at the institute, paying for his lessons by work on the side. He was then about 21 years old.

Mr. Motley, looking back over the early stages of his progress, says the man from whom he learned the most about painting was Karl Buehr. Albert Krehbiel impressed upon him the importance of composition, while John Norton instilled into him a knowledge of the technique of drawing. Mr. Norton's method Motley found particularly to his liking. Instead of working directly from nature, meticulously copying the model, he would draw a few simple lines, as a child does to designate a human figure. Posture would dictate the position of these lines. Afterward the figure would be modeled in and built up after nature upon this primitive scaffolding. To this day Motley works in that manner.

The years of study at the Art Institute produced a great increase in technical proficiency; also they had developed the young negro's sense of self-sufficiency; but he left the institute at 25 full of doubts regarding the future and without much confidence in himself. Extreme sensitiveness, no doubt, accentuated by the fact that his skin was not so white as that of the other young artists with whom he had studied, kept him for a long time from sending pictures to the Art Institute exhibitions. He was afraid they would be rejected. It was not until 1921 that this fear was overcome.

But not for a moment did Motley abandon his aim. He was tremendously eager both to express himself as an individual and to further the cause of negro culture in this country. Since obviously it would be out of the question to earn a living with his art work, he plunged with hopeful enthusiasm into labor that was sure to be remunerative. It might not leave much spare time for art, but to be self-supporting was recognized as his first duty.

The jobs to which he turned his hand were varied, and some of them called for much physical strength. One of the less muscular occupations was acting as waiter on the dining car of which his father was chef. As Motley waited on the table aboard lurching and speeding trains, the passengers he served did not know he was furtively studying them. All this was grist for the art mill. Motley says he has had so many jobs that he cannot recall them all. For a while he worked with his brother as a steamfitter in the Chicago stock yards. There he learned the plumber's trade—and went on dreaming of becoming a painter in earnest.

On the side, and at night, he tried to do a little sketching and painting. This instinctive determination of his cost Motley his job at the stock yards. It seems that he always carried a sketchbook with him in a pocket of his overalls. One day when he had a few idle moments he went into the boiler room and began making a pencil sketch of one of the workmen. The boss caught him thus engaged and asked what he was doing. Motley told the truth and was fired. The stock yards, said the boss, was no place for an artist. This appeared at first a rather dire calamity, but soon he was reinstated—not in the steamfitting department but as a coal heaver. It was hard work. Work, however, was what the young man wanted. He mentions with pride that never after he was 15 did his parents have to buy him a suit of clothes or a pair of shoes.

A few years ago his tide began to turn. Having managed to paint a few pictures, Motley exhibited with other artists at the Municipal Pier in Chicago. There, as it chanced, Count Chabrier saw them and became interested. He corresponded with Motley and in 1925 wrote an article about him and his work in the Revue du Vrai et du Beau, published in Paris. Life became more interesting. More of Motley's work appeared in exhibitions in this country. His remarkable portrait, "A Mulattress," won the Frank G. Logan Medal and prize at an exhibition held in the Chicago Art Institute. And now he has come to New York.

Mr. Motley says he has always found his chief inspiration in the nineteenth century French artist, Bouguereau, whose work is "full of feeling." Technique is not everything—although, incidentally, Mr. Motley has worked out a very creditable technique of his own. "The real artist puts on canvas what he feels," the artist said not long ago. "The present school of painting is too much interested in the technical side; too much interested in portraying exterior personalities and not enough interested in translating inner emotion." Any one who has seen Mr. Motley's pictures knows what he means by this. There is, in nearly all the pictures he showed here in New York, a kind of inner fire—whether native to the artist or to the subject may not always be clear. Perhaps there is something reciprocal about it.

⁂

BECAUSE Mr. Motley is a colored man his road has been harder than if he had been born white. Color can still make a difference, even in the realm of the arts. "I have found that, try as I will, I cannot escape the nemesis of my color," says Mr. Motley—though without any inflection of bitterness. He relates an instance. At one time he and another Art Institute student applied for a commercial art job. The other student, although inferior as an artist (he had stood, it seems, at the bottom of his class), got the job. When asked why this choice had been made, the proprietor of the concern admitted that it was because they could not take on a negro. Motley has frequently bumped against this barrier.

But he remains philosophical. "I am not complaining. I am satisfied to go quietly along, doing what I can, painting the things that suggest themselves to me. In fact," he says, "I believe, deep in my heart, that the dark tinge of my skin is the thing that has been my making. For, you see, I have had to work 100 per cent. harder to realize my ambition."

This ambition of his has been defined by a friendly critic: "It is to arouse in his own people a love of art; and he feels that his goal can be reached most effectively if his people see themselves as the centre of some artistic expression." Mr. Motley appreciates keenly the difference between education and culture; knows that a man may be highly educated without possessing culture in the true sense. He also believes that it is through culture alone that the colored race can work out its destiny.

For his work, as has been said, Motley chooses themes that run like strong, bright threads through the whole history of the negro. He looks back upon savagery and finds the same expression, if in other guise, that reasserts itself today. This, of course, is true of any race; for race rhythms do not die so long as the race endures.

"There is something deeper than the sensuousness of beauty that makes for the possibilities of the negro in the realm of the arts," observes Benjamin Brawley in "The Negro in Literature and Art"; and that "is the soul of the race. The wail of the old melodies and the plaintive quality that is ever present in the negro's voice are but the reflections of a background of tragedy. No race can rise to the greatest heights of art until it has yearned

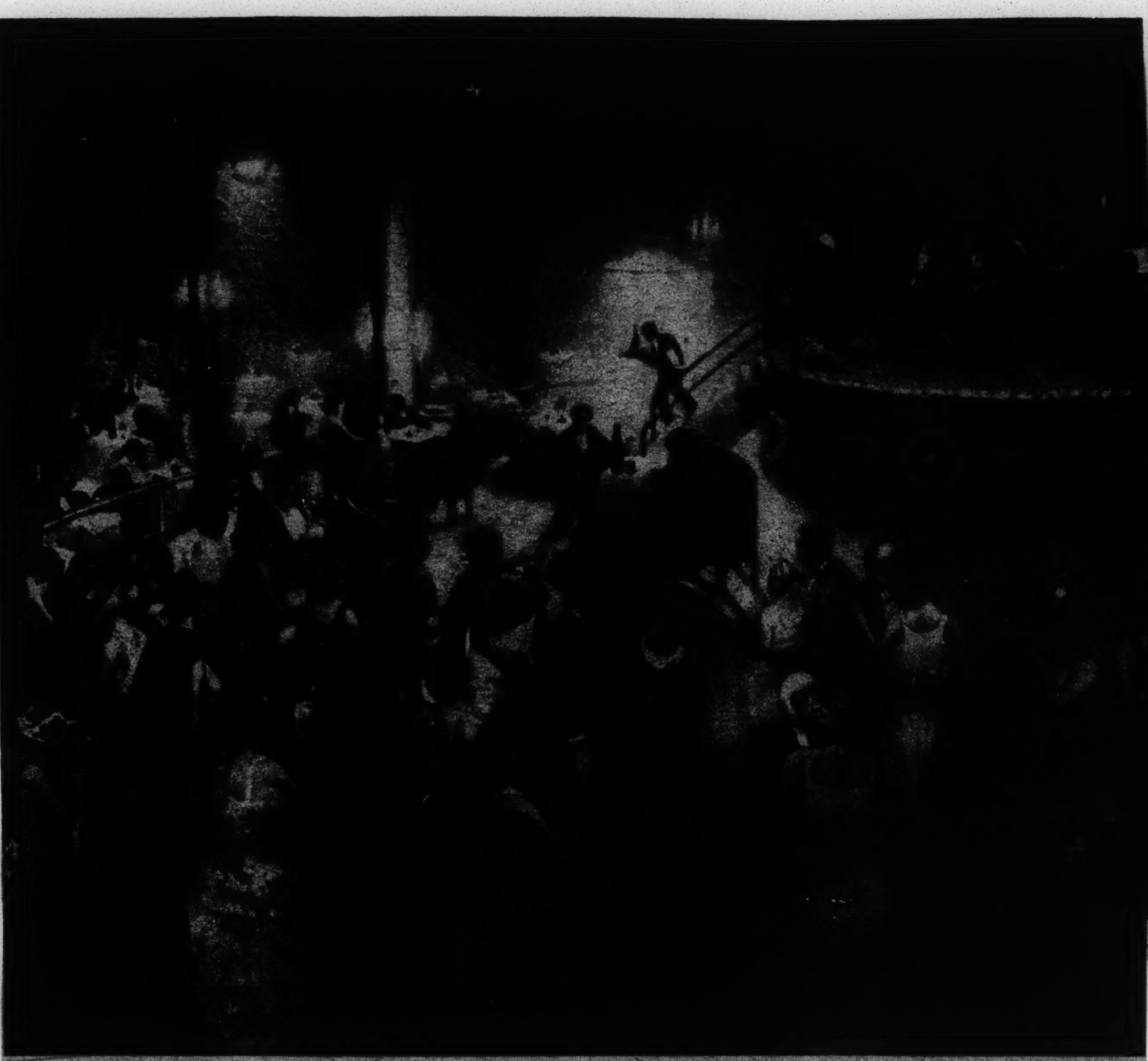
II

Art - 1928.

and suffered. * * * There is something very elemental about the heart of the race; something that finds its origin in the African forest; in the sighing of the night wind; in the falling of the stars. There is something grim and stern about it all, too; something that speaks of the lash; of the child torn from its mother's bosom; of the dead body riddled with bullets and swinging all night from a limb by the roadside." Times

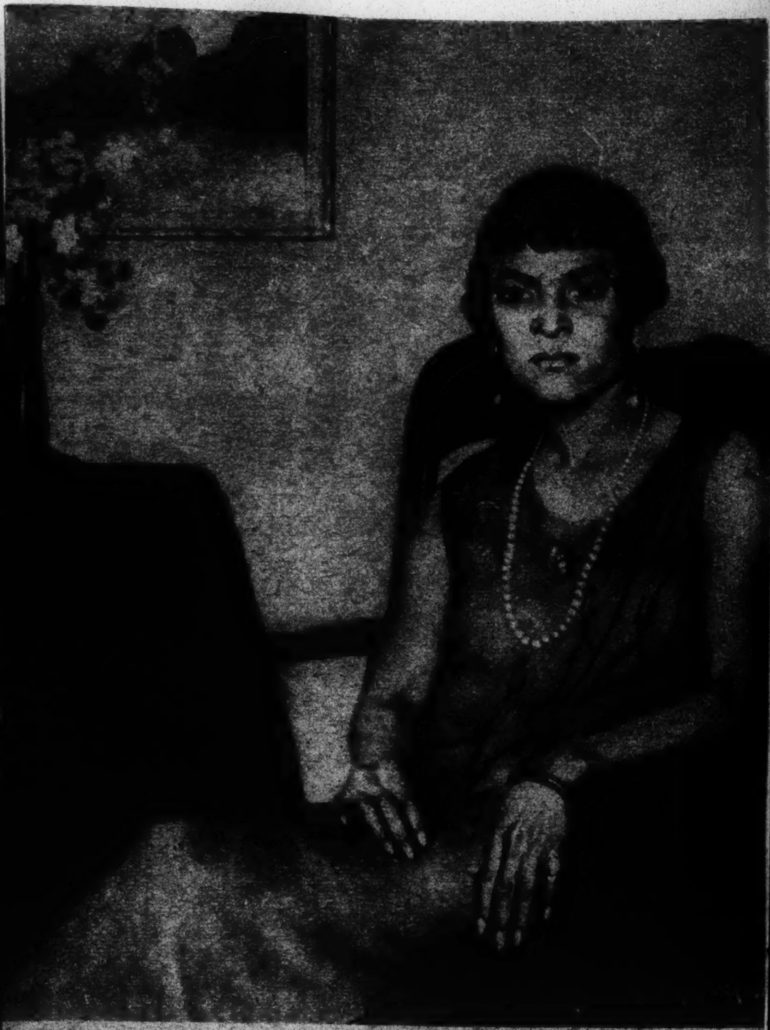
2-25-28

Yet Motley has caught as well the gayety, the child-like abandon of his people. He paints them at play, when the somberer side of existence is put by and laughter rules. Sometimes the scenes are lurid, and always they are imbued with the negro's natural love of bright colors. Frequently they are decorative rather than realistically compelling. But in all his work Motley shows an alert mind that draws its material from a sound esthetic fount. And, as was suggested in the beginning, in the Voodoo pictures he displays an imagination deeply stirred by conflicts that have torn the primitive soul of the black man. His fires are so hot that one hesitates, almost, while the initial impact remains sovereign, to touch the canvas on which they are depicted. Yet here there is not a trace of so-called realism. The wraiths that ascend in smoke are terrible. In "Spell of the Voodoo" we see the startled whites of eyes, and above, in the mysterious void of sky, are stars that gleam with the same whiteness—but so passionlessly as to stand tokens of what in life is mocking and unplumbed.



"Syncopation," an Animated Scene in an American Negro Cabaret.

Courtesy of the New Gallery.



"A Mulattress," by Archibald J. Motley Jr.

ANNUAL ART AWARD GOES TO CAMPBELL

Youth Wins $250 Prize in Contest

St. Louis, Mo., May 25.—Elmer S. Campbell, a former student of Sumner high school, this city, and a graduate of Englewood high school of Chicago, was awarded the first prize of $250 as a cartoonist last Saturday in the annual Post-Dispatch competition of St. Louis artists.

Defender
Chicago
[illegible]
5-26-28

Campbell's prize cartoon, a tornado scene in black [illegible] portrays the rescue of a tornado victim. Several persons are carrying a stricken individual from a storm-wrecked building. The award was voted the young cartoonist by a jury of three Chicago commercial artists, following an inspection of the competitive exhibition at the Artists guild, Union Blvd. and Enright Ave.

One hundred black and white studies were entered in crayon, ink or oils. It was the fourth annual competition and attracted the largest number of entries, mostly white persons. The award jury was made up of Fayerweather Babcock, James Cady Ewell and Otto J. Schneider of Chicago. The exhibit is being viewed daily without charge.

Son of Teacher

Campbel is 22 years old and a son of the late Mrs. Elizabeth M. Campbell, a former teacher in the St. Louis public schools. He early showed a deft aptitude for cartoon work. At a school exhibit at the Minnesota state fair he won third prize for his comic cartoon. Previous to his graduation Campbell was awarded first honors by the University of Wisconsin in a national contest for serious cartoons among high school students. The title of the winning cartoon was "Four Years Ago—Peace."

Campbell received his advanced training at the University of Chicago and the art institute of that city. He is now engaged as a commercial artist with the Triad art studio here.

PHILADELPHIA, PA.
Bulletin
APR 17 1928

COLORED ARTISTS SHOW THEIR WORK

Paintings, Manuscripts and Rare Documents in Negro Achievement Work Exhibition

OGDEN CHORUS HEARD

Works of a representative group of Negro painters, manuscripts of modern writers, examples of African art and historical documents pertaining to the colored race are on exhibition this week in the auditorium of the Free Library, Vernon Park, Germantown.

The exhibit, held under the auspices of the Inter-Racial committee of the Germantown Y. W. C. A., opened yesterday in connection with a "Negro Achievement Week" program to emphasize the contribution of the colored race to contemporary art, music and literature.

Several portraits by Mrs. Laura Wheeler Waring, winner of the 1927 Harmon award; several still lifes by Allen R. Freelon, of this city; three pictures by Henry O. Tanner, one an unusual canvas, "Christ and Nicodemus," lent by the Cheney Normal School, are important items of the collection of paintings.

William Edward Scott, of Chicago, is represented by a rural scene, and J. W. Hardrick of Indianapolis, by several studies, one, two boys fishing, having received second prize from the Harmon Award.

A collection of historical documents antedating the Civil War, lent by Alexander Gumley, of New York, fills several cases. Of unusual interest among the pieces of African art objects is a "death head," attributed to the Congo.

A concert under the auspices of the Robert Curtis Ogden Memorial Association was broadcast last night from Station WOO. The soloist was Harry T. Burleigh. Numbers were played by the Robert C. Ogden Memorial Band, directed by Vernon Cuffee; the Memorial Chorus, led by Fred Cardin, and by Leon Wisdom, violinist.

Tonight Mrs. Waring and William L. Hansberry, professor of African History, Howard University, will speak in the library auditorium. Tomorrow night, "literature night," Dr. Alain Locke, Rhodes scholar and author, and Leslie Pinckney Hill, principal of the Cheyeny Normal School, will be the speakers.

INQUIRER
PHILADELPHIA, PA.
APR 15 1928

EXHIBIT TO DEPICT NEGRO ACHIEVEMENT

Six-Day Display Opens Tomorrow in Germantown Branch of Free Library

Inter-Racial Committee of Y. W. C. A. Sponsor; Other Groups Are Co-operating

Through the co-operation of a number of prominent persons in Germantown, private business interests, the Free Library of Philadelphia and the Board of Education, the accomplishments of the negro will be depicted in the form of an exhibition to open tomorrow in the lecture room of the Germantown Branch of the Free Library, Vernon Park.

The exhibition will be open to the public the entire week, the six-day period from Monday to Saturday, inclusive, having been designated Negro Achievement Week. It is sponsored by the inter-racial committee of the Germantown Young Women's Christian Association.

Art, sculpture, craftmanship, literature, manuscripts and the results of many other occupational, educational and artistic pursuits will be included in the exhibit, according to Allen R. Freelon, who, together with Dr. Alain Locke and Arthur Huff Fauset, is behind the movement in an advisory capacity.

Mrs. William Shipley, of Germantown, is chairman of the committee in charge of the exhibition. The other members of this committee are Mrs. Thomas Potts, Mrs. Harold S. Watson, Mrs. H. Norman Perkins, Miss Ethelind Bandridge and Mrs. Vivian Baily.

African Art to Be Shown

A number of the largest art galleries in Germantown and other parts of the city have loaned their pictures for the occasion. One of the outstanding features of the exhibit will be a collection of African art and craftswork. Still another attraction will be a group of paintings that figured recently in the Harmon awards in New York.

The Free Library has loaned a collection of thirty or forty of the best books by negro authors. In addition to these books, the Alexander Gumby collection, including manuscripts, clippings from newspapers and magazines, and a wealth of other material relating to the history of the negro in America, is being sent over from New York to be put on display.

A copy of the almanac of the Abolitionist Society, dated about 1833, will be included in a large collection of pamphlets to be shown throughout the week. Other works loaned for the exhibit are rich in the history of negro slavery.

The purpose of the exhibition and the object in setting aside a whole week for the affair is not only to show the public what the negro can do and has done, but it is to create and arouse an interest looking to the further advancement and welfare of the negro race in the future.

Collector of Schomburg Library Scores New Yorker About Harmon Award Exhibit.

Pittsburg Courier
4/21/28

By ARTHUR A. SCHOMBURG,
Collector of the Schomburg Library

BROOKLYN, N. Y., Mar. 22.—Dr. Haynes is a charming personality, having won his doctorate on his unfinished work on the Negro in New York City, but a poor exponent in the field of fine arts. I heard him admit to Albert A. Smith, the Parisian artist, he knew nothing of the subject. Now we have a release from his office in which, dressed in the frock of an artist, he tries to conjure the mind of the people to his viewpoint and rushes out almost like Archimedes when he solved the metal composition in the gold crown, crying "Eureka!" paging a Mr. Gardner because this gentleman imputed the collection was more Negroid in its subjects rather than artistic in nature. The pictures awarded prizes were characteristically Negro subjects in themselves other than general subjects, giving the impression that Negroes should devote themselves to the portrayal of their own people rather than the world at large. We are glad to find Dr. Haynes directing the staging and placing of the exhibits. Unfortunately, it was the worst placing of a collection I have ever seen under such promising auspices. There was inadequate space, poor light, with twenty people in the room everything was out of the range of visibility. A narrow room with low ceiling was had for the work that men and women gave their best efforts to compete, without computing the time and money used from their scant resources. Many canvases were therefore committed to the Haynes catacomb unseen and unsung for reasons known to the learned committee of award. We trust at the next and third exhibition proper quarters will be secured for the people to see these pictures from a reasonable distance, the perspective range for light and shadow, since the post has said "distance lends enchantment to the view." There should also be some sympathy for the aspirant to honor who brings his wares to market. Dr. Haynes waxes eloquent when he says "The lines of this piece (Sammy) broke away from the conventional standards, yet reached beyond the racial restriction of form and color into universal values of beauty which give joy forever. Written in the spirit of Shelley, but Aesop said in one of his fables a painter but not a lion. Sammy didn't break away from the evaluation standard in sculpture, it stood within it like a plumb line a characteristic piece representing a Negro head, very pleasing, but nothing to get excited over or about.

I visited the exhibit and didn't see the "emotional elements born of irresistible impulses" which Dr. Haynes in his rebuttal to Mr. Gardner claims existed, therefore he wonders why Mr. Gardner has to say. I think if existed, therefore he wonders what those of his own race who participated in the exhibition have to say in candid manner it should bring about better relations. "Negro spirituals are not Negro music; they are universal music, with values that appeal to music lovers." That's strange. Universal poetry, the doctor seems to have mixed all his colors, without paying attention to the fact that we must have some kind of knowledge, precise, may I say, of the reaction brought about in the mixing of pigments. We have heard that poetry reflected the country and language, but lacked the degree of universality; we have heard the term applied to freemasonry. Perhaps the learned doctor knows best.

The white world has not failed to recognize talented artists of Negro descent and in proof of this I have seen with mine eyes Juan de Pareja, slave to the renowned Velazquez, a large canvas hanging in the Prado Museum at Madrid; Sebastian Gomez, better known as the Mulatto of Murillo, in the Museum of Seville and in the cathedral of the same city.

We hope the Harmon Foundation will continue to reflect its good work with capable men, unbiased in their judgment, guided solely by a lofty desire to be helpful to their unfortunate brothers to direct the destiny of the created trust set aside by a benefactor to American fine arts. In this way they will demonstrate to a waiting public the innate talent of African sons. Too sensible and irritable men ready to wage battle cannot succeed in this splendid undertaking. Criticism is helpful. We owe much of the world's progress to the fault-finders and the loving and painstaking, hard-working artisans who have taken to heart the admonition of the carping critics to improve conditions.

NEWS
CHICAGO, ILL.
MAY 24 1928

DENTIST WIELDS TROWEL FOR ART

Also That He May Accumulate Cash for Office; Traces Trade.

Plastering for art's sake is the motto of James E. Elliott, bachelor of arts, doctor of dental surgery and Negro member of local No. 5 of the Operative Plasterers and Cement Finishers International association.

Elliott says his experience shows that higher education is of advantage to a plasterer, and that plastering is highly educational to a professional man.

Elliott plastered his way through the University of Michigan, obtaining his sheepskin as a dental surgeon in 1925. While a student he met Eschell, now his bride of seven months. He is living here by his trowel until they save enough to enable him to hang out his shingle in Michigan, when he will change the trowel for more delicate instruments, and mortar for cement fillings.

Article Won Recognition.

His versatility was disclosed when the other day he sent an article to the Plasterer, official journal of the union, published here. It made a great hit with the white editor, was featured in the journal with Elliott's picture, and caused Elliott's fellow craftsmen of both races to sit up and take notice of his scholarship and literary allusions.

Elliott sees the plasterer's craft as one having ramifications in art, history, literature and the learned sciences. In his article he shows that the future apprentice should make the most of all educational opportunities and supports his contentions with citations from history and Matthew Arnold.

He flatly asserts that any future success he may share as a dental surgeon will be due to "the artistic stepping stones afforded me by my father and teacher as a plasterer, to my plastering associates and the great plastering industry in general."

Knowledge Is Power.

On the other hand, Elliott also says much for what he learned in college and dental school as an aid to better plastering in Chicago construction work.

He stresses the value to an apprentice of broad, liberal instruction in high school. "Geometry teaches one to think methodically and is the stepping stone on which the ornamental phase of the trade rests," he explains. "Chemistry portrays to the future mechanic the materials with which he must work.

"In dental school metallurgy was my fortune to study. It taught me about gypsum. Many mechanics do not know what their basic materials are made from. The new school of plastering requires a better liberal educational background, and more—a keeping abreast of the times by reading. Visiting museums is worth while."

Plasterer An Artist.

Tracing his craft back to the Egyptians, he writes: "The plasterer's historical background shows the richest legacy of any of the basic trades." He tells of being inspired by the permanence of the cemented mortar in a Roman wall built in 54 B. C. when he saw it in France just after the war. "We hope our progeny will say as I did, 'they used good materials at that time,'" Elliott comments.

The Chicago local, to which Elliott belongs, has 400 Negro members who maintain 'the Plasterers' Protective and Benevolent society here, with a "temple" at 309 E. 47th street. White officials of the union express gratification at the interest taken by these members in the industry and in the organization.

academic